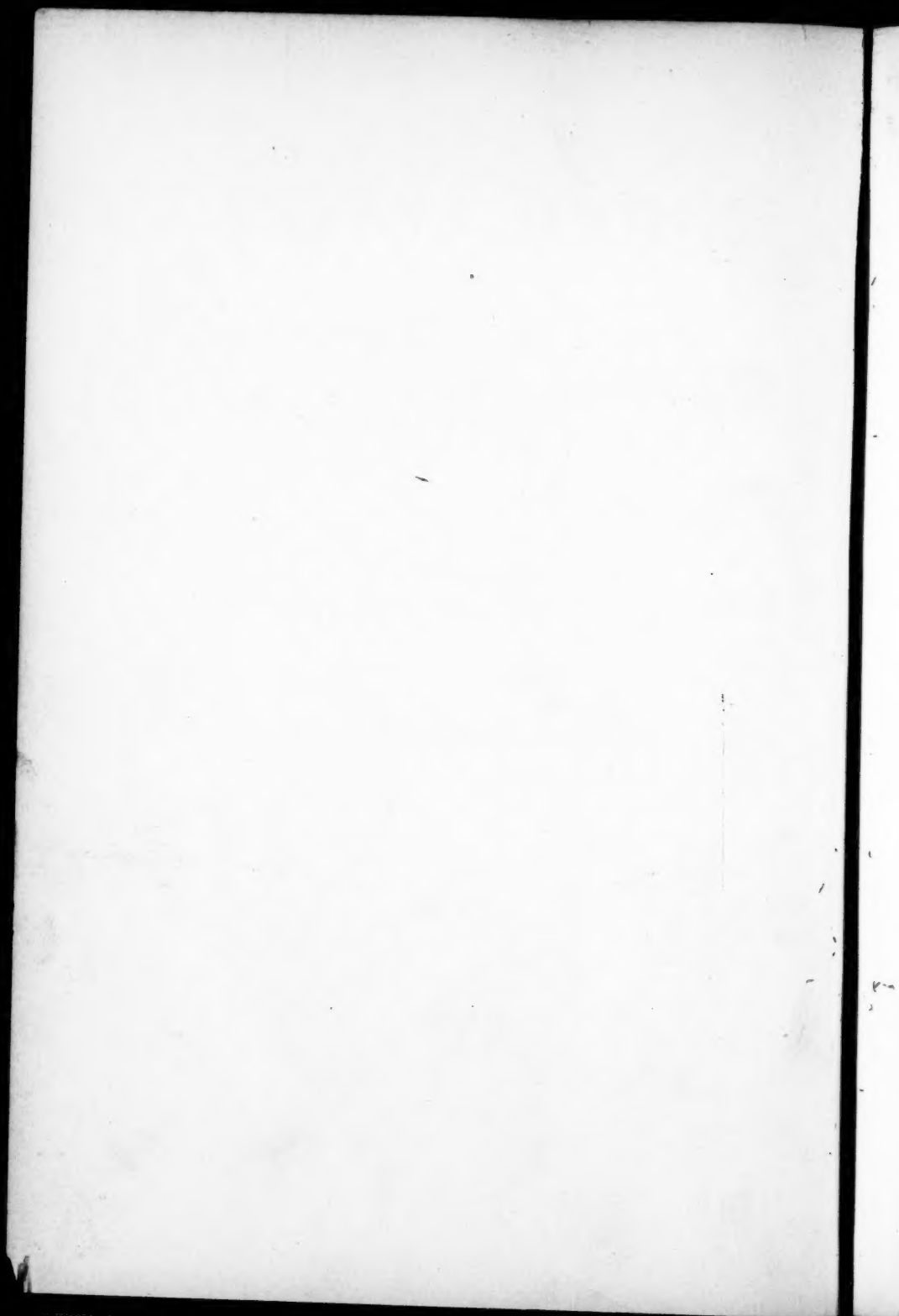


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ON TEACHING VIRGIL¹

H. H. YEAMES

Hobart College, Geneva, New York

*O degli altri poeti onore e lume,
vagliami il lungo studio e il grande amore
che mi ha fatto cercar lo tuo volume.*

—DANTE, *Inferno*, I, 88.

Culture is like religion, a thing about which one should not be dogmatic. Both words have been much abused: the scorners of the one thing, like the professors of the other, have too often thought they have to do merely with externals—a form of observance, a mode of speech, an attitude of mind. In reality, one like the other lies at the very heart of life and feeds the springs of character itself. It is a still, small voice not to be heard in the din of the marketplace, a fragrant flower that cannot bloom in traffic-trodden ways. It is one of those greatest things more real for their indefiniteness and intangibility, more potent for their very lack of show and noise.

The cultivated man is not merely the gentleman of taste and refinement, with intellectual resources to occupy his leisure hours, but the "humane" man, the highest development of the human being, because his outlook upon life is broader, his sympathy is deeper, his interest in what men are doing now is more enlightened,

¹ A paper read, in part, at the annual meeting of the New York State Classical Teachers' Association at Syracuse, December 30, 1910.

for his understanding of what men have thought and said and done in the past. Literature is the worthy record of what men have thought and said and done in the past. It forms therefore the chief element of culture, the chief subject of education.

For culture is the true end of higher education—culture, and not practical efficiency: that is the ideal of technical or professional training. Lovers of literature, needless to say, hold culture to be not only the broadest but also the surest foundation for the highest type of efficiency; they hold that vision should precede service, and that “where there is no vision the people perish.”

One cannot answer those who do not agree with this ideal: he would be speaking in an unknown tongue. Such extravagant attacks upon the classics as are made by a college professor in a recent number of the *Popular Science Monthly* call for no rejoinder, because the writer shows himself beforehand temperamentally incapable of understanding the other side. We have to let such words pass—*non ragionam di lor, ma guarda e passa*—regretting only that a serious journal should choose to print them. Would it print (let us suggest) an equally sincere plea from a student of literature with no taste for scientific studies, and therefore no sympathy with them, who nevertheless felt called upon to assert that science is without educational value? Sympathy and understanding are the very prerequisites for any just judgment. He who, lacking these, sets himself up for a critic provokes retort in Horace's pithy and pregnant phrase, *Lucum ligna putas*. When a man has eyes only for firewood or marketable timber, he will feel contempt rather than admiration for the sacred grove with the mystery and beauty of its inviolable trees. No argument will purge such bleary-eyed vision: it needs collyrium; or is it hellebore?

As to the old and outgrown quarrel of modern versus ancient languages, which this same writer tries to pick up again—here he may be answered. The scholar whose work lies in modern languages will be the first to grant that no adequate knowledge of his subject is possible without some acquaintance with the linguistic and literary sources. Modern literature is unintelligible without Greece, modern language is inexplicable without Rome. Translation, we are told, will suffice to give acquaintance with ancient

literature, at least; but how much more true this is of modern literature! English versions of French and German classics are far more satisfactory than translations from Greek and Latin, because modern modes of thought and expression, and modern verse-forms have much in common; whereas no ancient poet has been rendered in a way to satisfy those who know him. Each fresh attempt recalls Bentley's alleged remark on Pope's *Iliad*: "A pretty poem, Mr. Pope, but you must not call it Homer." Much as we admire or enjoy such translators of Virgil as Dryden, Conington, Fairfax-Taylor, or Mr. Theodore Williams, no one of them, nor all together, can more than suggest his essential quality: his magic remains incommunicable. If one must get great literature through the unsatisfying medium of translation, it is far better that the modern literatures should come to him that way; both because they are essentially less great than the ancient, and because translators can do them greater justice. I cannot help adding that the classicist is more likely to have a fair reading-knowledge of modern languages, a fair acquaintance with modern literatures, than is the modernist to have first-hand acquaintance with the classics.

This, however, is an aside. Any definition of culture, however undogmatic, will include some knowledge of literature and some appreciation of poetry, the consummate flower of literature. Next to our own English literature in richness and value to us is that of the ancient world, those books which men have agreed to call the Classics; and among these Virgil occupies a unique and for us a pre-eminently important place—a position in no way affected by the general superiority of Greek over Roman literature. He remains one of the few books, like the Bible, Shakespeare, Homer, Plato, and Dante, indispensable to culture in even the narrowest conception of it.

The reasons for this high eminence are various. In the first place, he at once became a classic and accordingly a model for study in school. It was probably in his lifetime that Caecilius Epirota, "fond nurse of tender bardlings" (*tenellorum nutricula vatum*, as Domitius Marsus called him), began to teach his poems.¹

¹ Suet. *De gram.* 16.

And this position he has held ever since, in one unbroken tradition coming down through the Middle Ages—in whose darkness he was almost the only light—to our own day and to us *penitus toto divisos orbe*.¹ To the dominion of his poems the gods have set no bounds of space or time:

his ego nec metas rerum nec tempora pono,
imperium sine fine dedi.²

The signs of the times seem to promise an increase rather than any decline of interest in Virgil. His place in the curriculum would therefore seem secure, and the service he is destined to render to countless generations still is no less than that he has performed for the nineteen centuries past. The loving study of such a poet is in itself a liberal education.

His position in the schools is due, of course, not to the influence of schoolmasters, but to his recognized rank in literature. He is in a sense the first of modern poets and the last of the great ancients; he stands alone on the height which divides and yet unites the old and the new worlds. All the streams of ancient song are tributary to his genius, and his own poetry is the fountain-head of many a river that has refreshed European lands. He enshrined in imperishable verse the great ideals of a great civilization; he was not only the poet of a great epoch, but also an epoch-making poet. In him the Graeco-Roman civilization found its truest interpreter, and chiefly through him handed down its legacy of inspiration to the modern world. "He is the great mediator between antiquity and Christendom; he maintained in poetry equally with Plato in philosophy the unbroken continuity of the human spirit," says Professor Woodberry,³ in words that suggest the phrase of the Emperor Alexander Severus, who called Virgil "the Plato of poets."⁴

It is not easy to recall any great poet since Virgil's day who has not caught some inspiration from him; and if the future has great poets in store, his torch will be passed on from hand to hand, the

¹ *Ec.* 1. 67.

² *Aen.* 1. 279.

³ Essay on Virgil, in *Great Writers*.

⁴ "Vergilium autem Platonem poetarum vocabat ejusque imaginem cum Ciceronis simulacro in secundo larario habuit" (*Lampridius* 31). Of Virgil and Plato the same legend is related, how bees settled on their infant lips.

royal Virgilian line will "stretch out to the crack of doom." And what a line it is! Lucan and Statius, Dante and Tasso, Spenser and Milton, Dryden and Pope, Wordsworth and Tennyson are only a few among his disciples. He is like his own oak tree, standing unmoved by time or storm, with roots drawing nurture from all that is best in the past, with branches outspread in every direction to the upper air and bearing leaves "for the healing of the nations":

quantum vertice ad auras
aetherias, tantum radice in Tartara tendit.
ergo non hiemes illam, non flabra neque imbres
convellunt; inmota manet, multosque nepotes,
multa virum volvens durando saecula vincit.
tunc fortis late ramos et brachia tendens
huc illuc, media ipsa ingentem sustinet umbram.¹

Poetry can never outgrow his influence; in fact, such influence is a stream which deepens though diffused, fed by the showers and tributary springs. As Pope sings in Virgilian strains:

Still green with bays each ancient altar stands,
Above the reach of sacrilegious hands;
Secure from flames, from envy's fiercer rage,
Destructive war and all-involving age.
See, from each clime the learn'd their incense bring!
Hear, in all tongues consenting paeans ring!
Hail, bards triumphant, born in happier days,
Immortal heirs of universal praise!
Whose honors with increase of ages grow,
As streams roll down, enlarging as they flow.²

Virgilian accents, but "oh, how frail to that large utterance of the early gods!"—*magnanimi heroes, nati melioribus annis*.

But it is not poets only who have felt his influence: his impress is on great men of every sort, of every land and time, and on great movements too. It would be hard to overestimate the influence on Christian thought of the sixth book of the *Aeneid*. The mysterious fourth Eclogue has had more effect on men's minds than any other short poem ever written. According to Eusebius, who ought to know, it was instrumental in the conversion of the Emperor Constantine, and Gibbon with customary irony suggests that "Virgil may deserve to be ranked among the most successful missionaries

¹ *Georg.* 2, 291.

² *Essay on Criticism*, 181.

of the Gospel."¹ Part of Pope's sonorous paraphrase retains a place in our hymnbooks, and is sung at the Christmas season in many a Christian church²—a unique tribute to a pagan poet, sole survival of that mediaeval regard for Virgil as a prophet and almost a Christian, in Dante's memorable words, "as one who goes by night and carries the light behind him, and profits not himself, but after him makes men wise."³ This feeling culminated in the legend of St. Paul's visit to the tomb of Virgil on Posilippo hill, after his landing at Puteoli. In the often-quoted words of a hymn sung as late as the fifteenth century:

Ad Maronis mausoleum
ductus, fudit super eum
piaë rorem lacrimae;
quem te (inquit) reddidissem,
si te vivum invenissem,
poetarum maxime.⁴

A legend this, but suggestive of what is profoundly true—the intimate connection between Virgil's teaching and Christian thought: our poet has his place among the Fathers.

The vision of a universal empire of righteousness and peace uniting all nations in one ideal was conceived by Virgil and given imperishable form. This great conception has been as potent as any human thought—far more potent, for instance, than the magnificent abstractions of Plato's *Republic*, great as the influence of that book has been on men's minds—and has helped to shape such vast historic structures as the Holy Roman Empire and the Holy Catholic Church. The poet who could give voice to such an ideal, in strains of the noblest poetry ever written, combining the beauty and finish of Greek art with the martial stateliness of the Roman genius, pre-eminent in war and law, and with something of the moral fervor of Hebrew prophecy, is certainly one of the

¹ *Oratio Constantini*, chaps. 19-21. Vide Sainte-Beuve, *Portraits littéraires*, t. III, "Virgile et Constantin le grand"; and Gibbon's *Decline and Fall*, chap. 20.

² "Rise, crowned with light," etc.

³ *Purg.* 22, 67:

facesti come quei che va di notte,
che porta il lume retro e sè non giova,
ma dopo sè fa le persone dotte.

⁴ Comparetti, *Virgil in the Middle Ages*, p. 98.

world's great poets. No wonder that Augustine, the author of *De civitate dei*, felt such passionate love for him; or that Dante, the author of the *De monarchia*, with a reverence that was almost worship, acknowledged him as his master in his own great poem, which marks the awakening of the modern world and enshrines forever the faith of the Middle Ages. "Apollo and Neptune (says Horace in one of Landor's *Imaginary Conversations*) by their united power raised the walls of Troy; Virgilius single-handed will have raised an imperishable Rome."

Virgil's "image and superscription" are stamped on so many minds, not merely because he has always been studied at school, but because his verse is of a sort that one must needs love as well as admire. So it happens that Virgilian words, phrases, and lines have become, more than any other poet's, "the chosen coin of fancy," rich in accumulated association. Sainte-Beuve in his delightful way suggests that some editor should do for Virgil what has been done for Homer, point out the memorable occasions in which his verses have played a part by means of some happy allusion or citation—"a pretty chapter of Virgilian amenities."¹ We wish that he had lived to write this chapter. Here I can only suggest, in the hastiest way, a fraction of what it might contain.

Such allusions range all the way from the motto of one of our very newest states (Oklahoma)—*labor omnia vincit*²—back through the ages to the admiring and conceited exclamation attributed by an impossible fiction to Cicero when he heard one of the *Eclogues* recited, and appropriated by Virgil from him—*magnae spes altera Romae*.³

The infinite pathos of Dido's plaint—*hoc solum nomen quoniam de conjuge restat*⁴—is enhanced when we learn that Virgil himself

¹ *Nouveaux lundis*, t. XI, "Œuvres de Virgile": Je m'étais souvent proposé ce joli chapitre d'aménités virgiliennes.

² *Georg.* I, 145.

³ *Aen.* 12, 168. The story is told in the *Life* attributed to Donatus, 41: ac cum Cicero quosdam versus audisset, et statim acri iudicio intellexisset non communi vena editos, jussit ab initio totam *Eclogam* recitari; quae cum accurate pernotasset, in fine ait, *magnae spes altera Romae*: quasi ipse linguae Latinae spes prima fuisset et Maro futurus esset secunda. quae verba postea Aeneidi ipse inseruit.

⁴ *Aen.* 4, 324.

faltered as he read it.¹ At his reading with such wonderful feeling and charm before Augustus and his sister the passage about young Marcellus—the most touching lines in all poetry—Octavia fainted away.² What indignation on one occasion Augustus put into the great line, *Romanos rerum dominos gentemque togatam!*³ Crazy Caligula in one of his burlesque campaigns impersonated Aeneas and sacrilegiously exhorted his men with *durate et vosmet rebus servate secundis*.⁴ To Nero in his craven fear of death one of his officers flung the scornful question, *usque adeone mori miserum est?*⁵—very appropriate to one who had vowed that, if things turned out well, he would dance on the public stage the part of Turnus.⁶ Hadrian used to say of the ill-fated Verus, whom he had adopted as his successor, *ostendent terris hunc tantum fata*.⁷ Diocletian as he stabbed the prefect Aper to enforce his claim to the throne exclaimed, *gloriare, Aper, Aeneae magni dextra cadis*.⁸ Clodius Albinus, destined to be the unsuccessful opponent of Septimius Severus, was fond of quoting at school, *arma amens capio*.⁹

Virgil's lines are equally at home on the lips of Roman emperors and of Christian saints. St. Augustine is continually quoting him: how he repents his youthful interest in the wanderings of Aeneas, forgetful of his own wanderings from God; his tears for Dido instead of for his own sins, and all the lure of pagan art, from which the Christian was bound to flee—*atque ipsius umbra Creusae!*¹⁰ Fénelon could never read without admiring tears the noble words:

¹ Servius: dicitur autem ingenti adfectu hos versus pronuntiassse, cum privatim paucis praesentibus recitaret Augusto, nam recitavit voce optima.

² *Aen.* 6, 883. Donatus, 46: tres omnino libros recitavit: secundum videlicet, quartum, et sextum. sed hunc praecipue ob Octaviam: quae cum recitationi interesset, ad illos de filio suo versus, *tu Marcellus eris*, defecisse fertur; atque aegre refocillata, dena sestertia pro singulo versu Vergilio dari jussit. Cf. 43: pronuntiabat autem cum suavitate tum lenociniis miris.

³ *Aen.* 1, 282; Suet. *Aug.* 40.

⁴ *Aen.* 1, 207; Suet. *Cal.* 45.

⁵ *Aen.* 12, 646; Suet. *Nero* 47.

⁶ Suet. *Nero* 54.

⁷ *Aen.* 6, 870; *Life of Helius*, by Spartianus, 4.

⁸ *Aen.* 10, 830; *Life of Numerianus*, by Vopiscus, 13.

⁹ *Aen.* 2, 314; *Life*, by Capitolinus, 5.

¹⁰ *Aen.* 2, 772; *Confessions* 1, 13: tenere cogebar Aeneae nescio cujus errores, oblitus errorum meorum; et plorare Didonem mortuam, quia se occidit ob amorem; cum interea meipsum in his a te morientem, Deus vita mea, siccis oculis ferrem miser-

aude, hospes, contemnere opes et te quoque dignum
finge deo, rebusque veni non asper egenis.¹

And of the same couplet the virile Dryden wrote: "For my part, I am lost in the admiration of it; I condemn the world when I think of it, and myself when I translate it."² It was Virgil's words which sounded in the ears of Savonarola, leading him to forsake the world for a life of religion: *heu, fuge crudelis terras, fuge litus avarum*.³ And Virgil's was the line sung with the *Benedictus* by the angel-choir when Paradise opened to Dante's raptured vision: *manibus o date lilia plenis*.⁴

And so on down to modern times, which furnish examples as numerous. How often in British statesmanship have Virgil's lines played a part, never perhaps more impressively than when Pitt, as he pleaded for the abolition of African slavery till morning light streamed through the windows of the House of Commons, prophetically cited the vivid lines:

nos ubi primus equis Oriens adflavit anhelis,
illic sera rubens accendit lumina Vesper.⁵

Then there is the curious chronicle of the *sortes Virgilianae*, from the days of the Roman emperors to the days of our Puritan fathers. From these young Hadrian learned that he was *missus in imperium magnum*.⁶ Alexander Severus, consulting Virgil in the temple at Praeneste, when Heliogabalus was plotting against him, received the doubtful response: *si qua fata aspera rumpas, tu Marcellus eris*,⁷ and in his youth his future rule had been predicted, *rimus. quid enim miserius misero, non miserante seipsum; et fiente Didonis mortem, quae fiebat amando Aeneam; non fiente autem mortem suam, quae fiebat non amando te? . . . jam vero unum et unum duo, duo et duo quattuor, odiosa cantio mihi erat; et dulcissimum spectaculum vanitatis, equus ligneus plenus armatis; et Trojae incendium, atque ipsius umbra Creusae.*

¹ *Aen.* 8, 364. This and other examples are cited from the eloquent and enthusiastic essay on Virgil by F. W. H. Myers, in *Essays Classical*, an appreciation which is itself a classic and to which every student of Virgil is deeply indebted.

² Dedication to his translation of the *Aeneid*.

³ *Aen.* 3, 34; vide Milman's essay on Savonarola, p. 422.

⁴ *Aen.* 6, 884; vide *Purg.* 30, 21.

⁵ *Georg.* 1, 250; vide Rosebery's *Life of Pitt*, chap. 6.

⁶ *Aen.* 6, 812; vide *Life*, by Spartianus, 2.

⁷ *Aen.* 6, 882; vide *Life*, by Lampridius, 4.

when he sought advice about his education: *tu regere imperio populos, Romane, memento*.¹ The first Gordian learned the fate of his son: *ostendent terris hunc tantum fata*.² The second Claudius learned of his own short reign (A.D. 268-270) in the line: *tertia dum Latio regnantem viderit aestas*;³ but was consoled by the prophecy for his posterity, *his ego nec metas rerum nec tempora pono*.⁴ The ill-fated Clodius Albinus was spurred on in his rash ambition for empire when as a tribune he consulted the Virgilian oracle in the temple of Apollo at Cumae: *his rem Romanam magno turbante tumultu Sistet eques*.⁵ And so on down to modern times, once more, for the most impressive instance, when Charles I consulting Virgil in the Bodleian Library at Oxford on the outbreak of the civil war drew upon himself the tremendous curse pronounced by Dido upon the recreant Aeneas:

at bello audacis populi vexatus et armis,
finibus extorris, complexu avolsus Iuli,
auxilium inploret, videatque indigna suorum
funera; nec cum se sub leges pacis iniquae
tradiderit, regno aut optata luce fruatur;
sed cadat ante diem mediaque inhumatus arena.⁶

It is true that Virgil's pre-eminence has not been undisputed. If Varius and Plotius had partly heeded his dying behest, and if Octavian had insisted on preserving only the three great books known to him from Virgil's own reading, we can well believe that there would never have been any dispute, that this superb fragment would have stood in all men's minds as the high-water mark of

¹ *Aen.* 6, 848 ff.; *vide Life*, by Lampridius, 14.

² *Aen.* 6, 869; *vide Capitulinus, Gordiani Tres*, 20.

³ *Aen.* 1, 265; *vide Life*, by Trebellius, 10.

⁴ *Aen.* 1, 278; *vide Life*, by Trebellius, 10.

⁵ *Aen.* 6, 857; *vide Life*, by Capitulinus, 5.

⁶ *Aen.* 4, 615. This striking story, given by most commentators without reference, is to be found in *Memoirs of the Most Material Transactions in England, for the Last Hundred Years, Preceding the Revolution in 1688*. Written at the Desire of the Late Queen Mary, by James Welwood, M.D. (Physician to William III), London, 1749 (1st ed. 1700), pp. 90 ff. Dr. Welwood introduces the anecdote as follows: "Then befel him an Accident, which though a Trifle in it self, and that no Weight is to be laid upon any thing of that nature; yet since the best Authors, both Antient and Modern, have not thought it below the Majesty of History to mention the like, it may be the more excusable to insert it."

poetry, and the lost books would have been lamented far more than the lyrics of Sappho or the comedies of Menander.¹ The horror and pity of Book II strike a higher note than all the warfare of the *Iliad*, and a note new in poetry. The passion and tragedy of Book IV, the first love story in literature dealt with psychologically and sympathetically, place Virgil on a level with the greatest dramatists; you have to look to Aeschylus or Shakespeare for his equal. Here we may say of Virgil what he himself said of Pollio: *sola Sophocleo tua carmina digna cothurno*.² For the majesty and mystery of Book VI you seek in vain a parallel in all "the realms of gold"; no poetry reaches a higher level or sounds a loftier note than that sublime music blended of moral earnestness and religious awe, the stateliness of history and the charm of legend, an infinite tenderness for the pathos of life and a high faith in the divine spirit animating and directing all things to some great end.

These are the books for which Voltaire claimed a great superiority over the works of all the Greek poets.³ It is safe to say that Virgil's hostile critics have been moved chiefly by the inevitable fact that he is not always up to his own highest level. The same thing is true to a much greater degree of Shakespeare and Milton, and everybody knows that *quandoque bonus dormitat Homerus*. We should never forget Virgil's own dissatisfaction with his unfinished work and his pathetic wish to have it destroyed.

Other objections to our poet arise from misconceptions. There are three main accusations: one as to his alleged plagiarism, the second as to his alleged flattery of Augustus, the third as to the alleged weakness of character in his hero. I trust that even this brief paper will serve to answer such ill-considered charges.

To the charge of plagiarism Virgil himself made the best reply, when accused of borrowing from Homer, that it is easier to steal

¹ Donatus, 46: tres omnino libros recitavit, secundum videlicet, quartum, et sextum—and 52: qui cum gravari morbo sese sentiret, scrinia saepe et magna instantia petivit, crematurus Aeneida; quibus negatis, testamento comburi jussit, ut rem inemendatam imperfectamque. verum Tucca et Varius monuerunt id Augustum non permissurum.

² *Ec.* 8, 10.

³ *Dictionnaire philosophique*, s.v. "Épopée": "Il me semble que le second livre de l'*Énéide*, le quatrième, et le sixième, sont autant au-dessus de tous les poètes grecs et de tous les latins, sans exceptions."

his club from Hercules than a verse from Homer.¹ We recall Voltaire's witty saying: *Homère a fait Virgile, dit-on; si cela est, c'est sans doute son plus bel ouvrage.*² "People accuse Virgil of plagiarizing," exclaimed Tennyson,³ but if a man made it his own, there was no harm in that; look at the great poets, Shakespeare included.⁴ Virgil had absorbed and assimilated all the culture of his time, he knew intimately the great poets, Latin as well as Greek, but his reading he had made his own, and the echoes come back with a subtle transmutation of sound, the reflections appear with a delicate enrichment in his setting.⁵ We are told that the moonlight of Virgil is pale beside the bright sun of Homer, shining in the glad morning of the world;⁶ and we reply that moonlight too has its beauty, a pensive charm, a melancholy grace, a tenderness and mystery that have as potent an appeal to some moods. Why compare such different things? The moon, however, shines with borrowed light! Homer himself, we have come to see, is the product of a long and highly artificial culture, the successor of an extinct dynasty of bards; as Kipling tells us:

When 'Omer smote 'is bloomin' lyre,
He'd 'eard men sing by land an' sea;
An' what he thought 'e might require
'E went an' took, the same as me.

"Both argosies," says Professor Mackail,⁷ are freighted with the treasure of many sunken ships."⁸

An answer to the charge of flattery is found first in the spirit of the time, and second in the really sublime ideal which lay behind Virgil's glorification of Caesar.

In the reign of Augustus appeared a phenomenon unique in history: the formation of a state religion, introduced without violence, accepted without revolt, and practised with a fervor and spontaneity which give no ground for accusing the people of a

¹ Donatus, 64: *facilius esse Herculi clavam quam Homero versum surripere.*

² Appendix to the *Henriade*, "Essai sur la poésie épique," chap. 3.

³ *Memoir of Tennyson*, by his son, Vol. II, p. 385.

⁴ See some very suggestive and discriminating remarks on *ce mode d'imitation eclectique* in Sainte-Beuve, *Nouveaux lundis*, t. XI, "Œuvres de Virgile."

⁵ For instance, by Andrew Lang, in his *Letters on Literature*.

⁶ "Virgil and Virgilianism," in the *Classical Review*, May, 1908.

shameful compliance. In the cult of the Caesars were fused many old and widespread religious ideas; the emperor became the personification of Rome whose benefits were summed up in the two words, *pax Romana*.¹ This cult became a great unifying influence, it helped to put the element of unity and universality into the popular idea of divinity, and to develop the conception of an orderly and ethical government of the universe. It unquestionably played a great part in preparing the world for Christianity.²

The worship of Peace and of Augustus as giver of peace seems hardly unnatural when we think of the terrible century which culminated at Actium, with its twelve civil wars, conceived of by Virgil as a punishment inflicted by the wrath of heaven on the sins of men. Rome had turned aside from her great destiny, and now was being regenerated by a heaven-sent leader who was to usher in a new age of peace and righteousness.³

Virgil's worship of Augustus is not the flattery of a court poet, but the veneration and awe of a poetic and prophetic soul contemplating the great man who occupied a unique place in history—descendant of Aeneas and his spiritual counterpart, with a like divine mission to accomplish on a vaster scale: to extend the blessings of peace and civilization and religion to all the world, to lead Rome on to the fulfilment of her larger destiny, to crown her political empire with a higher spiritual dominion.

Augustus is divine first of all as the giver of peace. *Deus nobis haec otia fecit* (sings Tityrus in the first Eclogue), *namque erit ille mihi semper deus*. The fourth Eclogue is an exultant *Gloria* over the new hope of the world, the Golden Age about to be born. The first Georgic closes with a magnificent and indignant lament over the crime and madness of the civil wars, and a fervent prayer to Rome's guardian gods to preserve the young prince of peace till he shall have accomplished his work of regeneration. In the great prophecy of *Aeneid* 1, it is not the gorgeous line of Rome's martial

¹ Seneca *De prov.* 4, 14.

² Vide Duruy, *Hist. des Romains*, t. IV, p. 18, and an interesting paper by A. P. Ball on "The Theological Utility of the Caesar Cult," in the *Classical Journal*, May, 1910.

³ See the magnificent peroration of the first Georgic, and the profoundly suggestive essay by Professor Conway on "The Messianic Idea in Virgil," in the *Hibbert Journal*, Vol. V.

triumphs that impresses one most in the stately verses, but the sweet and solemn ending in a paean of peace:

aspera tunc positis mitescent saecula bellis,
cana Fides et Vesta, Remo cum fratre Quirinus
jura dabunt; dirae ferro et compagibus artis
claudentur Belli portae.¹

So in Book VI it is not Rome's warrior heroes in that grand procession of prophetic figures who attract the chief attention—it is the heroes of peace:

quique sacerdotes casti, dum vita manebat,
quique pii vates et Phoebæ digna locuti,
inventas aut qui vitam excoluere per artis,
quique sui memores alios fecere merendo.²

And the chief spur to Aeneas in his great adventure is the vision of his illustrious descendant, who is to bring back the Golden Age:

hic vir, hic est, tibi quem promitti saepius audis,
Augustus Caesar, Divi genus, aurea condet
saecula qui rursus Latio regnata per arva
Saturno quondam.³

Horace in like manner sang of Augustus the peacemaker:

quo nihil majus meliusve terris
fata donavere bonique divi
nec dabunt, quamvis redeant in aurum
tempora priscum.⁴

The second Aeneas [says Duruy] passes tranquil and mild through the midst of a disturbed world, calming the passions which he no longer shares, bringing back upon earth the order which the gods maintain in heaven, and carrying in his hands the destinies of the new Rome, of which he will be in his turn the guardian god, *divus Augustus*.⁵

Ideas and ideals like these are most appealing and suggestive when conveyed in the medium of poetry, but we find them both implicit and explicit in the sober prose of history. Time would fail to give merely a list of references. The impression produced by the character and purpose of Augustus confronts us everywhere.

¹ *Aen.* 1, 291.

³ *Aen.* 6, 791.

² *Aen.* 6, 661.

⁴ *Odes* 4, 2, 37.

⁵ *Hist. des Romains*, t. IV, p. 173.

"Not only from the greatness of his empire but also from the greatness of his character was he the first man to be called Augustus," says Philo the Jew;¹ and in Josephus the Jew we find full expression of the belief in the divine destiny of Rome, from the lips of that King Agrippa whom St. Paul almost persuaded to become a Christian.²

"He proclaimed peace and good-will," says Appian, and on his statue in the Forum was inscribed: "Peace, long disturbed, he re-established on land and sea."³ His own words on the monument at Ancyra state briefly:

When victorious I spared the lives of all citizens; foreign nations which could safely be pardoned I preferred to preserve rather than destroy.

And again:

In the Julian Curia was placed a golden shield which by its inscription bore witness that it was given to me by the senate and Roman people on account of my valor, clemency, justice, and piety.⁴

Coins of his reign bear the grateful inscription, *civibus servatis* or *ob cives servatos*, and an inscription speaks of "the whole world pacified."⁵ The *Ara Pacis Augustae* decreed by the senate after his campaigns in Spain and Gaul, and consecrated in the Campus Martius in 9 B.C., seems like an effort to perpetuate Virgilian ideals in stone; the beautiful reliefs on the front symbolized that Golden Age of peace and plenty which is the main motive in the *Georgics* and *Bucolics*, and represented Aeneas introducing his gods to Italy,

¹ *De virtutibus et legatione ad Caium* 21: ὁ διὰ μέγεθος ἡγεμονίας αὐτοκράτορι δμοῦ καὶ καλοκάγαθλος πρῶτος ὀνομασθὲι Σεβαστὸς; quoted by Merivale, *Hist. of Romans*, Vol. IV, p. 289.

² Joseph. *Bell. Jud.* 2, 16. Agrippa's attempt to dissuade the Jews from their last, mad struggle against Rome—"for it is impossible that so vast an empire should have been organized without God's providence." Cf. Tac. *Hist.* 4, 74.

³ Appian *Bell. civ.* 5, 130: κατήγγελλέ τε εἰρήνην καὶ εὐθυμίαν . . . τὴν εἰρήνην ἐστασιασμένην ἐκ πολλοῦ συνέστησε κατὰ τε γῆν καὶ θάλασσαν.

⁴ *Mon. Anc.* 3: Victorque omnibus superstitionibus civibus peperci; externas gentes quibus tuto ignosci potuit, conservare quam excidere malui. . . . 34: Clupeusque aureus in curia Julia positus, quem mihi senatum populumque Romanum dare virtutis clementiae justitiae pietatis causa testatum est per ejus clupeus inscriptionem.

⁵ *CIL*, VI, 1527: *pacato orbe terrarum*.

type of Augustus as lawgiver and religious reformer—the theme of the *Aeneid*.¹

There is no good which men can desire of the gods [says Velleius], none that the gods can bestow on men, none that can be conceived in wishes, none that can be comprised in perfect good-fortune, which Augustus did not realize to the state, to the Roman people, and to the world. The civil wars were ended, peace was recalled, energy was restored to the laws, authority to the courts of justice, and majesty to the senate. The cultivation of the land was revived, reverence was restored to religion, security to men's persons, and to every man safe enjoyment of his property.²

And Pliny in an eloquent and memorable passage speaks of Italy as

the land of all lands nursing alike and mother, chosen by divine providence to make heaven itself more illustrious, to unite the scattered nations, to humanize their religions, to draw together the savage and discordant tongues of so many peoples by the gift of a common language into communication with one another, to give humanity to men, and in short to become the one fatherland of all races in the whole world.³

The answer to the third accusation, as to the weakness of the character of Aeneas, has been so completely made by Professor Rand in his admirable essay on "Virgil and the Drama"⁴—one of the most illuminating contributions to Virgilian criticism made in America—that I cannot do better than refer to him.

He shows that the *Aeneid* is constructed of two tragedies, that of Dido and that of Turnus, both victims of fate, but fate conceived in a new way, nobler than that of the Attic drama. This Virgilian conception is set forth in the sixth book, which separates the two tragedies; fate is the march of progress toward "one far-off divine event," and Aeneas is its chosen instrument. Dido and Turnus

¹ So of the *ludi saeculares*, Ferrero, *Greatness and Decline of Rome*, Vol. V, p. 82, says: "We might almost think that the *ludi saeculares* (18 B.C.) were merely a fragment of the *Aeneid* in outward show, so wholly Virgilian was their conception."

² Velleius 2, 89; cf. Florus 4, 3.

³ Plin. *N.H.* 3, 39: Nec ignoro ingrati ac segnisi animi existimari posse merito, si obiter atque in transcurso ad hunc modum dicatur terra omnium terrarum alumna eadem et parens, numine deum electa quae caelum ipsum clarius faceret, sparsa congregaret imperia ritusque molliret et tot populorum discordes ferasque linguas sermonis commercio contraheret ad colloquia et humanitatem homini daret, breviterque una cunctarum gentium in toto orbe patria fieret.

⁴ *Classical Journal*, Vol. IV.

oppose this fate, and are crushed by it, the one sinning through weakness and the other through violence. Aeneas sins and suffers too—he is no mere cold-blooded, hard-hearted automaton, or marionette of destiny; but triumphs finally by his self-sacrificing devotion to the will of heaven.

Turnus is a crude barbarian contrasted with the courtesy and chivalry of Aeneas. The figure of Aeneas seems colorless only to those who look for a romantic or warlike youth in an epic hero; his is a much nobler heroism, that of the Stoic philosopher, that of the Christian saint, the man who endures and resigns himself to the will of God.¹ He plunges desperately into the fight for his fatherland, though he knows the struggle is vain, and seeks to die with his countrymen: he is the champion of a lost cause—the highest type of militant hero. Into the war in Italy he is drawn sorely against his will: he comes as a pilgrim, not as an adventurer;² the conflict is forced upon him by the blind violence of Turnus (*violentia Turni*). Our indignant pity for Dido and for Turnus should open our eyes rather than blind us to the consummate art of Virgil and to his own deep human sympathy that call forth such response in us; the poet that created these characters as the chief opponents to the high destiny of Aeneas (*Romanæ stirpis origo*) did not intend his hero to be a mere figure-head, nor could he have failed from lack of ability to make him a real and commanding figure: we need to study more closely the hero and Virgil's conception and purpose. Aeneas foreshadows the most enlightened thought of our own day as to the crime and the needlessness of war (*insania belli*); and for Virgil, the first and most impassioned preacher of peace, will be found a shrine in that Temple of Universal Peace which our twentieth century is only beginning to conceive and to construct.

To Virgil as much as to Euripides belongs Aristotle's epithet τραγικώτατος, "most tragic of poets." He sounded a new note in literature and fathered a new word: since his time *pietas* has meant pity as well as piety, the idea of humanity has been added to the idea of duty. When we look on those representations of

¹ Cf. Duruy, *Hist. des Romains*, t. IV, p. 173.

² Cf. *Aen.* 8, 29: Aeneas tristi turbatus pectora bello; 11, 108 ff.; 12, 109; etc.

the crucified Savior which the Italians call *pietà*—symbolizing all the tragedy of life and the divine consolation that transfigures it—we remember Virgil, who first gave expression to the feeling we think of as Christian, a tenderness for all unhappy things and a faith that all sorrow serves some higher end. This is really his chief characteristic, best suggested in his best known phrase, those words of haunting, untranslatable charm—*lacrimae rerum*. Pious Aeneas is not merely the type of a righteous king, like Tennyson's Arthur, but a Prince of Peace, a sort of Messiah, destined to bring not only religion and civilization into Italy, but also, through his descendants in the fulness of time, a new spirit upon earth of peace and good-will to men.

That *pietas* is Virgil's chief motive who will doubt when he recalls the most affecting passages in his poetry, from that early pastoral lament for Gallus down through all his verse, in great episodes or in "pathetic half-lines"—the tragedy of Troy, the doom of Dido, the moving story of Orpheus and Eurydice, the tears of Hector's Andromache, the dirge of young Marcellus, the parting of Pallas and Evander and the grief for Pallas untimely slain, the heroic death of Nisus and Euryalus, the mourning for the maid Camilla, and the indignant pity for savage but gallant Turnus, falling a victim to that destiny which for Virgil means progress and enlightenment.

Nullus erit in illis scriptis liber [says Seneca, writing to a young man who was consoling himself by turning Virgil into Greek] qui non plurima varietatis humanae incertorumque casuum et lacrimarum ex alia atque alia causa fluentium exempla tibi suggerat.¹

In all the carnage of the later books, wherein half-heartedly Virgil follows his father Homer *non passibus aequis*, the lines that have the true, authentic note are those of a pity and tenderness unknown to Homer. The carnage of the second book is not at all Homeric; that incomparable description of the death-agony of Troy is a strain of higher mood than all the battle-scenes of the *Iliad*; the tragedy and terror are suffused with a yearning sympathy that is Virgil's own.

Since Virgil, then, occupies so unique a place in literature, in history, and in the curriculum, how unique is the opportunity of

¹ *Ad Polybium de consolatione* 11, 5.

the teacher of Virgil! The instructor in the preparatory school sometimes envies the college teacher his wider range of class reading; but I think that no one who has the good fortune to teach Virgil can rightly envy any other lot. The highest Roman literature falls somewhat short of Virgil, and his position, as I have already said, is in no way affected by the general superiority of Greek over Roman literature. The nobility and earnestness of Lucretius are deeply imbued with an indignant pessimism in strong contrast with Virgil's melancholy but loving tenderness. The exquisite grace of Horace's odes has still something exotic and artificial, something not quite sincere, while his most earnest satires and epistles rarely rise to the heights of poetry, and nearly always wind up with a somewhat mocking laugh. The passion and power of Catullus, unmatched in some few lines, do not make up for his consummate selfishness and his sins against decency. The magnificent prose of Cicero and Seneca—both magnificent though whole worlds apart—fails of some of its due effect from the evident weaknesses of character these men display. (The magnificent prose of Tacitus, with its premonitions of the later Latin of St. Augustine or the Vulgate Bible, is itself steeped in the poetry of Virgil.) But in Virgil we have not only "one who uttered nothing base," but one whose life was as pure as his writings.¹ The student of Virgil is keeping the very best of company. He echoes Horace's warm outburst on meeting Virgil with Plotius and Varius (the friends who became his literary executors, and to whom we owe the *Aeneid*):

animae qualis neque candidiores
terra tulit, neque quis me sit devinctior alter.*

A white soul indeed, burning at white heat with love for all things beautiful, admiration for all things noble, sympathy for all things

¹ "But Virgil's songs are pure, except that horrid one beginning *formosum pastor Corydon*" (Byron, *Don Juan*, 1, 42). The gossip of the pseudo-Donatus recalls the scandal-mongering Suetonius, to whom good critics have attributed this *Life*, and is evidently made up from Virgil's poems or alleged poems. The anecdote about the punning nickname given him at school—*Parthenias* (*virginalis*), like that given to Milton at Cambridge, "the lady of Christ's"—has a far more authentic sound, and tells us just what we should expect about his pure and shy young manhood.

* *Sat.* 1, 6, 40.

pitiful! In reading him we breathe a higher air and are illumined by a purer light; it is like gazing on his own sun-drenched Italian landscape with its ineffable charm (which he has sung as no other poet has sung) from some airy height of Father Apennine; we are in an atmosphere like that of his Elysian fields, lighted by a radiance all their own:

largior hic campos aether et lumine vestit
purpureo, solemque suum, sua sidera norunt.¹

Moreover, few students continue their study of Latin beyond Virgil, and pathetically few get any taste of the great Greek poets; so to many he furnishes the only connecting link in the long chain of influence which binds us to the past. He is the one "magic casement" through which may be had a glimpse of those "faery lands forlorn" of the antique world. He is indeed the "golden branch amid the shadows," the open sesame to that sacred realm of the dead. To get some vision, even the dimmest, of this classic past through the eye of its noblest poet is worth all the arduous labor of the *gradus ad Parnassum*—that *difficilis ascensus*—the drudgery of Latin forms and syntax, and all the hard campaigning with Caesar in Gaul.

Most schoolboys, I believe, are interested in the tale that Virgil has to tell; but every student who is at all ready to read him should get something more; he should get some realization that he is dealing with great poetry. Adequate preparation for beginning Virgil I should define to be a correct knowledge of Latin forms, a reasonable approximation to correct pronunciation and quantitative reading, and some knowledge of ancient history and myth—some conception of what Greece and Rome signify to the world. The Virgil course should be, then, above all things, what Professor Norton used to call his Dante class, a course in poetry, and the student should never be allowed to forget that Virgil is a supreme poet: *maximus vates* (as Seneca says) *et velut divino ore instinctus*.² St. Augustine expresses the ideal:

Vergilium propterea parvuli legunt, ut videlicet poeta magnus omniumque praeclarissimus atque optimus teneris ebitus animis non facile oblivione

¹ *Aen.* 6, 640.

² *De brev. vitae* 9, 2.

possit aboleri, secundum illud Horati: "quo semel est imbuta recens servabit odorem testa diu."¹

The very first step toward this ideal is the reading aloud of the verse—reading, not scanning—in a way to bring out some of that music of "the stateliest measure ever moulded by the lips of man." This seems an obvious remark, but there are teachers who neither read themselves nor hear their pupils read, who confine themselves to translation and to grammar. The music is inseparable from the poetry, and Tennyson's description of the Virgilian hexameter is no exaggeration: it is a different harmony from the "strong-winged music of Homer," it is the Greek hexameter romanized and made a new thing, with Roman stateliness added to the Greek beauty. The noblest English verse can give no suggestion of its peculiar magnificence, its sweep and resonance and melody. The versification alone is a sufficient reason for the inadequacy of all English translations of Virgil. It would be a pity indeed if a student should translate the lines and never get a notion of the glorious music of the hexameter, "which in Virgil's hands became such an instrument as the world has never since beheld for expressing and arousing all the nobler emotions—*arma, amor, rectitudo*, as Dante classifies them."²

Virgilian grammar presents no added difficulties to the student fresh from Caesar or Cicero; rather he finds in Latin poetry a much more natural and flexible mode of expression than in prose; and the time hitherto devoted to grammar may now be given to more important things.

If the pupil has been trained, as he should be, from the beginning to pronounce Latin quantitatively, not slighting unaccented long syllables in order to put exaggerated stress on the accented syllable, as our modern mode of English speech tempts us to do, there will be little difficulty with the metrical reading.³ Pupils so trained need never hear of the much-debated ictus, if they once grasp the difference between quantitative and accentual verse; they might

¹ *De civ. dei* I, 3.

² A. J. Butler, *Forerunners of Dante*, p. vi.

³ Professor Knapp has some excellent remarks on this subject in the *Classical Weekly*, Vol. III.

even dispense with that most unpoetical and mechanical process of scanning—except on paper, for the enlightenment of their teachers at examination time.¹ Without hoping to read Latin verse as the Romans did, we need not despair of reading it in a way that would not set a Roman's teeth on edge. Let us consider that Shakespeare would hardly recognize as English our modern rendering of his lines; but do we get no music out of them? Let us consider too that generations of Englishmen have read Virgil as so much accentual English verse, and have enjoyed and appreciated him to a degree that we in America are only beginning to approach. Our pronunciation with its Italian vowel-sounds is an immense gain in sonorousness and melody, and if we can only have due regard for quantity and refrain from undue attention to accent—which never in Southern Europe has such stress as our Northern tongues give to it—we are getting within hearing-distance of that "ocean-roll of rhythm." Distant though we may be from the sea that laves

The Latian coast, where sprung the epic war,
Arms and the Man, whose reascending star
Rose o'er an empire,²

we may catch its faint echo in the sea-shell which

Remembers its august abodes
And murmurs as the ocean murmurs there.

"Englishmen," complained Tennyson, "*will* spoil verses by scanning when they are reading, and they confound accent and quantity."³ "Indeed, the American," says another Englishman, "seems to be the only modern left who can pronounce, let us say, *lábôratory* or *órdinâry* with regard both to accent and to quantity."⁴ In Tennyson's *Life* we shall find, as well as in his poems, many suggestive hints as to the quantitative reading of verse, and many fine appreciations of Virgil. It is of Tennyson that F. W. H. Myers wrote: "Surely not philology nor history, but such a vital sense

¹ Professor Bennett's pamphlet is a most helpful introduction to such reading: *The Quantitative Reading of Latin Poetry*, Boston: Allyn & Bacon, 1899.

² Byron, *Childe Harold*, 4, 174.

³ *Memoir of Tennyson*, by his son, Vol. II, p. 12.

⁴ Professor Allbutt in an address on "The Speaking of Latin," *Proceedings of the Third General Meeting of the Classical Association*, London, 1906.

of the spirit of classical poetry as he possessed is the true measure of antiquity and the flower of the past."¹ His own metrical experiments are perhaps the best start for one about to read Latin verse. Swinburne also has used classical meters with admirable musical effect. The student who can read such English poems has only the difficulty of elision to overcome in order to read Latin poetry with success—provided he has had the proper training in quantitative pronunciation. The lack of such training is a serious defect. High-school principals rarely put French and German classes into the hands of persons who cannot pronounce those tongues with reasonable correctness, but it sometimes seems as if they thought that beginning Latin can be taught by anybody.

Given the daily realization that Virgil is at least verse, the student may come to feel that Virgil is poetry, and great poetry, partly through his innate taste and partly through his teacher's comments by the way. Some attention will be given in translation to poetic diction, the varied vocabulary, the constant use of metaphor, the order and emphasis of words, and their larger meanings and associations; and some attempt will be made to suggest the wealth of the original in changing its gold into the silver or copper of current English. Readers are always charmed, I think, by the musical effect of alliteration and onomatopoeia, in which Virgil's verse is so surprisingly rich; they can be interested in the figures of speech—despite the terrible names—which play so large a part in poetry; and if they have any literary sense at all, they must take pleasure in some reminder of the abundant store of literary parallels that help to show the vast influence and inspiration which Virgil has exercised, as well as of the treasures of earlier poetry which he did not *borrow*, but absorbed, assimilated, and made his own. As an introduction to Virgil, there is no reason why even the high-school student should not read and appreciate the beautiful chapter in Professor Mackail's *Latin Literature*.

The plea has often been made for reading in school parts at least of the last six books of the *Aeneid*, and there are encouraging signs of a movement in that direction. Some schools read the whole poem. It is also to be desired that pupils should get a taste of

¹ *Memoir of Tennyson*, by his son, Vol. II, p. 482.

Virgil in his *Eclogues*, if only for the sake of their extraordinary influence on later literature; as Professor Woodberry charmingly says:

They are a nest of the singing birds of all lands; as one reads, voices of Italy, France, and England blend with the familiar lines, and a choiring vision rises before him of the world's poets in their youth framing their lips to the smooth-sliding syllables.¹

Pupils should not be cheated out of the fourth Eclogue, or the tenth. Above all they should read at least the great passages of the *Georgics*, Virgil's most finished and original work, the earliest and greatest of nature poems, singing the majestic praise of Italy in the most patriotic and eloquent strains ever uttered. "Not the muses of Greece," says Andrew Lang, "but his own Casmenae, song-maidens of Italy, have inspired him here, and his music is blown through a reed of the Mincius."²

We complain of lack of time, and justly; but if only the properly qualified students were admitted to Virgil, how much could be done! We waste our time and that of our classes over incompetent pupils. Democracy is a good thing, even in school, but there is no democracy of intellect; all men are not born free and equal in mind, and the chief need of our education is the encouragement of intellectual distinction.

Finally, the teacher will seek to suggest from time to time that the *Aeneid* is an epic "where more is meant than meets the ear"—of the beginner; that besides being a fine narrative, telling a heroic tale drawn from the old legends, and telling it with the utmost beauty of diction and versification, the *Aeneid* has three elements—faith, patriotism, and humanity—constantly appearing to the eye that looks beneath the surface, which make it a poem of religious, of national, and of universal appeal. Aeneas is a man of destiny (*fato profugus, fatalis*), whose divine mission is to bring religion and civilization into Italy and to found the Roman race (*Romanam condere gentem*)—the chosen people³ who are destined to communicate

¹ *Great Writers*, "Virgil."

² *Letters on Literature*.

³ The idea of the Romans as a chosen people, like the Hebrews, with a special genius for religion, is found in Cicero. *Vide N.D.* 2, 8: *si conferre volumus nostra cum externis, ceteris rebus aut pares aut etiam inferiores reperiemur, religione, id est cultu deorum, multo superiores. De harusp. responso* 19: *quam volumus licet*

to all mankind the blessings of law and of peace (*pacisque imponere morem*). Aeneas is not only the ancestor of the Caesars, but the type of Augustus, who, after the terrible century of civil war in which Rome's career of foreign conquest had culminated, had restored peace to the exhausted world, and was engaged in restoring the old Italian morality and religion that had made Rome mistress of the world. It is Rome (we cannot too often repeat) that is the real hero of the *Aeneid*; the "ocean-roll of rhythm sounds forever of imperial Rome," and Virgil's ideal of Rome makes this the greatest of epic themes—as great as Milton's (to "justify the ways of God to men") or Dante's (to glorify the Catholic Church), both somewhat spoiled for us by a dogmatic theology, both somewhat less Christian than the pagan poem; greater far than the themes of Homer, that heroic action and that romantic adventure which are the imaginative ideal of a less reflective age. Aeneas' chief characteristic is piety—faith in the gods and submission to their will, and faithfulness to all his duties in life. He is not so much a hero of action as the personification of the great Roman virtue *patientia*, the type of the peace-loving ruler and philosophic statesman. He has survived his country's downfall, the loss of his wife and his father; he is an exile preserved against his will to be the instrument of a great destiny, that of grafting on the rude and rugged Italian stock the Greek culture and humane religion of the divinely descended Trojan line—the union which is to produce in the fulness of time that imperial Rome which shall be the righteous and peaceful mother of all mankind.

But Virgil's appeal is more than religious and national; it is universal; and this fact is due to his qualities as a man and a poet. With all his love of antiquity, he is so modern in spirit that his verse—antiquarian, legendary, pagan, and Roman as it is—comes home to the twentieth century fraught with more meaning perhaps than

ipsi nos amemus; tamen nec numero Hispanos, nec robore Gallos, nec callidate Poenos, nec artibus Graecos, nec denique hoc ipso hujus gentis ac terrae domestico nativique sensu Italos ipsos ac Latinos, sed pietate et religione, atque hac una sapientia, quod deorum immortalium numine omnia regi gubernarique perspeximus, omnes gentes nationesque superavimus. Ferrero says that Boissier was the first to discover that the *Aeneid* is a religious poem, but the comments of Macrobius are largely concerned with this aspect of the poem, and he puts into the mouth of Vettius the remark: *promitto fore ut Vergilius noster pontifex maximus adseratur* (*Sat.* 1, 24, 16).

it bore to the first. His universal appeal is due to his *pietas*, chief characteristic of the poet as of his hero—that sympathy which broods over everything, inanimate nature as well as human life, giving a deeper meaning to his words, suffusing them with a subtle, pathetic charm, a wistful tenderness, that are the very essence of poetry and of humanity. Thus his epic has come to be almost an allegory of human life, and the adventures of Aeneas can never cease to have a moving significance and a heart-felt appeal.

On every page of Virgil those who read between the lines will find the sturdy morality of the old Roman religion (*Romana potens Italae virtute propago*), the sense of divine guidance in the humblest of human affairs as well as in the great movements of history (*non haec sine numine divom eveniunt*);¹ they will find the enthusiastic patriotism of the Roman imperialist, believing in his race as the chosen people and in the Caesars as the ordained leaders of mankind; and they will find also that deep human sympathy which transcends the bounds of creed and sect, the barriers of race and time and language, that makes men one in the solemn sense of the mystery of life, the pathos of things human, and the high faith in a divine purpose which gives meaning and worth to everything.

¹ *Aen.* 2, 777.

L'ECOLE DES ROCHES

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In 1898, M. Edmond Demolins, a French sociologist, published a book that became immensely popular. Its title was, *What Is the Cause of the Superiority of the Anglo-Saxon Races?* In that book Demolins stated that the Latin races seemed to lack some of the qualities which gave a prominent place in the world to the Anglo-Saxons, and one of the chief causes of this inferiority of the Latin races was, according to him, our bad system of education.¹

After the publication of that book, a number of French people wrote to Demolins, asking him where they could find a school which would put into practice the principles he held. Such a school did not exist in France. To fill the need Demolins founded the *Ecole des Roches*, taking as a model the English schools, Bedales and Abbotsholm.

The new school was not so much the outgrowth of educational ideas as a protest against the wrongs of French education such as was given in the public schools called *lycées* and *collèges*. The question that comes naturally to our mind is this: For what did Demolins reproach the old type of school, and what did he wish to reform?

The tendency of French education had become entirely intellectual. The schools did their best to develop the mind of the child, chiefly the memory, said Demolins, and paid little or no attention to physical and moral education. What was most lacking was the development of initiative and responsibility; to this Demolins attributed the tendency in young people to take government positions and to make sure of a safe though modest living, instead of trying to make the most of their abilities in risky but

¹ *A quoi tient la supériorité des Anglo-Saxons?* (also an English edition); see also *L'éducation nouvelle: L'Ecole des Roches*, by the same author. (Paris: Firmin-Didot et Cie).

independent careers. Formerly it was natural that education should prepare individuals to take an assigned and fixed place in a society founded upon obedience to a supreme ruler and the maintenance of differentiated social classes; but now education must give to society the free and enterprising activities which it needs.

In French public boarding-schools the educator is represented by two different persons: the teacher, who does not live in the school, does not know the child, and has no personal and continued intercourse with him—and hence no influence whatever; and the *surveillant*, or supervisor, often a young man studying to be a teacher, and quite absorbed in the preparation for very hard examinations. He has no experience, no training, and his relations to the child are artificial and of little value, as he is unable to acquire any influence, and rules through fear and punishment. In the *lycée* the child or the young man is left to himself as far as his moral training is concerned.

The school itself has no educative influence on the student, because the *lycée* is in the heart of the city: the boy lives between four walls, high and dreary, without any outlook on life or nature; and the *lycée* is organized upon the military principle, with rules more fitting for barracks than for educational institutions, and which put the child under narrow and unrelenting supervision, thus hindering his full and spontaneous development. Such a type of school, still influenced by Napoleon's ideas of centralization and militarism, is not made for the child; it exists especially to prepare a pupil for examinations. As Demolins says: "A student who prepares for our examinations has to overload his memory with very general notions, so as to have a superficial and passing knowledge of the examination requirements." Then the most appropriate book is the textbook, and the work of the classroom becomes bound to the textbook. The only faculty in action is memory, and the system of teaching is what is known under the name of "cramming." As M. Jules Lemaitre, the well-known writer, says: "The average graduate of our high schools, that is to say, a good young man who knows neither Latin or Greek, but who, on the other hand, does not know any better modern languages, geography, or natural science, is a monster, a prodigy of nothingness."

As you see, the situation was pretty bad. But I hasten to say

that if Demolins' ideas had such a great success it was because a reaction was already taking place, which brought about the important reform of 1902.

I want now to examine, not only how the *Ecole des Roches* puts into practice the ideas of its founder, but, from a broader point of view, to show you what that school is and what place may be assigned to it in the educational thought of today.

The *Ecole des Roches* is a secondary boarding-school for boys; it corresponds to what in our public-school system is called a *lycée* or *collège*; that is to say, it takes boys at the age of eight or nine years and carries them through to the *baccalauréat* examination, which, as you know, opens the door of the university, of the civil service, and in a general way, "opens all the doors without leading anywhere."

The *lycées* and *collèges* are usually in a city; the *Ecole des Roches* is right in the country, in Normandy, two hours from Paris.

It is divided into five houses, in which teachers and pupils live together. In each house dwell about five teachers and from twenty-five to thirty-five boys. It is in the house that the boy lives, takes his meals, and studies outside the classroom. The house is the social unit in the school, it is the natural group, just as the family is the unit in society. The house has for its aim to give to the child the advantages of the home and of the home activities. Each one is directed by a house master who takes special care of the boys' intellectual development and moral education; his wife has charge of the household, and is of no little help to him in dealing with the boys.

Here is a broad outline of the day's work of a boy living in one of these houses: from eight until half-past twelve he is in the central building of the school, where he meets the boys from other houses and joins the group with which he works; from half-past twelve until two he is in his house for luncheon; from two until four the afternoon is devoted either to organized games or to manual training; after five the boy is in the house, where he does the work assigned to him in the classroom. All meals are taken with teachers living in the house; the evening is spent in games, reading, dramatic or musical entertainments, etc.

From the twenty-five or thirty-five boys living in a house, three, four, or five so-called captains, or prefects, are chosen, who are responsible for order in the study-room, reading-room, dormitories, and all other places where the boys meet. This system of confidence in the boys, this faith in their ability to organize themselves, is quite different from the close supervision of the *lycée*, and is certainly a new departure in continental European education. Now that it has been tested for several years, and not only in our school, this experiment has proved quite successful, and nothing can be more inspiring and encouraging to an educator than the meetings of the captains of the school, discussing the interests, the weak points, and the future of a community in the direction of which they know they have an important share.

The boy in the *Ecole des Roches* spends his morning in the classroom. Without entering into details, let me give you an idea of what he studies.

If you read the books written by M. Demolins, you will notice his enthusiasm in condemning examinations and, especially, the *baccalauréat*, and you will perhaps be surprised to see the school preparing for that examination. Many see here a contradiction to the principle upon which the school has been founded. Such is not the case. Our aim is to fit our boys for life; we cannot ignore an examination without which it is, in our country, very difficult to start in life. But we look at the examination as a means, not as an end. If the school turns out "bachelors," it is accidental; the essential thing is to form men. We do not put much stress upon the direct preparation for the examinations. However, the new schools of France have very good results in these examinations, better results even than the *lycées* of Paris. Smaller classes, continual intercourse with teachers of high intellectual and moral standing, better assimilation of subject-matter, larger outlook upon life, are the causes of this success. If we teach Latin it is because we believe, with most educators, that it is a marvelous means of training the mind, especially the mind of those who belong to the Latin nations.

But though we still respect classical culture, we have laid special stress upon what are called "modern" subjects. The high-school course is divided into three sections:

1. The classical section, with three different branches: Greek and Latin, Latin and sciences, Latin and modern languages.

2. The "modern" section: modern languages and sciences.

These two sections fit the boys to pass the *baccalauréat* examinations, and exist in all French secondary schools.

3. The special section, preparing especially for agriculture or business. To the boys who have taken this course the school gives a diploma whose value is now recognized by many technical colleges.

One of the things peculiar to the *Ecole des Roches* is the teaching of modern languages. All our boys spend a certain time in English and German schools, and so acquire a practical knowledge of the language when they are eleven or twelve years of age. Not only do they acquire a knowledge of a foreign language, but a broader point of view for foreign affairs.

Out of one hundred and eighty-eight boys we had in the school in the year 1910, twenty-eight spoke very good English, and ninety others had spent from three months to a year in England. Twenty-four spoke very good German, and thirty-seven others had spent from three months to a year in Germany.

In the afternoon our boys have manual training three times a week. This may seem quite natural to you, but whoever knows the French secondary schools will admit that it was a great innovation. Our manual training includes: cardboard building, book-binding, clay modeling, woodwork, metal and leather work, forge, gardening, farming, and even photography. A farm is connected with the school. Some boys work there, and it is our aim to make their work more and more real.

The other three afternoons are given over to games: football in winter, cricket in summer. That, too, was an innovation in French schools. The day ends in the house, where the boy does his homework and where he finds a home atmosphere.

The *Ecole des Roches*, as I have said, was, more than anything else, a reaction against the insufficient moral education of the *lycées*. In this school moral education is based upon mutual confidence of teachers and pupils. Truthfulness is the great quality that is expected from each one; this alone allows our students much

more liberty than is found in other schools. Every member of the school has to understand that true liberty does not consist in breaking through the rules, but in accepting them willingly and joyfully.

In the work of moral education, the teachers find an invaluable assistance in the *captains* chosen from the oldest and most responsible boys. The captain is to the boy as an older brother and his authority is nearly always undisputedly recognized.

The *Ecole des Roches* sees in religion a most important condition of moral growth. The school has a Catholic chapel and a hall set aside for Protestant worship.

If we wish to express briefly the aim of the school, we may say that the *Ecole des Roches* wants to develop healthy bodies, open and learned minds, loyal and independent characters, men of initiative who, to make their way in the world, do not rely upon their fortune, their parents or relatives, but upon themselves. It is in that sense that our pupils must understand their motto: *Well armed for life*.

The *Ecole des Roches* is not alone of its kind; in England, Germany, Switzerland, Holland, Belgium, similar schools exist.

Objections have been made to these schools. I wish to answer some of them.

It is said (1) that they are boarding-schools; (2) that they do not prepare seriously enough for examinations; (3) that they are open only to people of wealth.

To these objections one can answer with M. Ferrière, a Swiss educator, one of the men who best understands the new movement:

(1) *Boarding-schools*.—I think I am expressing the opinion of most educators when I say that if the parents are able to fulfil their educational duties it is much better that the child remain with them. But can all parents educate their children? There are some who are not equal to the task, who are occupied by their profession, who have too many children to look after every one of them, who live in the unhealthy cities, or in the country far from any school, or in foreign countries, or in colonies. There are children who have no real home; there are children who, for their own good, should be taken from their home environment. . . . It is for these that boarding-schools are made. Besides, long vacations bring together, when it is possible, parents and children. I have

very often noticed that the child who has never left his own home is the one who least felt the value of it.

(2) *Examinations*.—I shall not be long on that point. I shall be content to say that the results of examinations in the new schools are equal and even superior to those of the public schools. As Dr. Lietz, the founder of the German new schools, said: "In general, the examiners noticed that our pupils had a better general training than those of the public schools, and showed more accuracy of judgment in scientific discussion. The reason is without any doubt that we do not give them so many things to assimilate, but that we develop within them to a greater extent the faculty of reasoning and an accurate judgment."

(3) *Expense*.—The tuition, it is true, is from fifteen hundred to three thousand francs. To that objection I shall answer by quoting Demolins: "We must realize that there is but one thing we owe to our son; that is, the best education possible, the best adapted to actual necessities of life. . . . With that and his father's blessing, the boy has to rely upon himself and fight his own fight."

Professor Farrington, in his recent and most valuable book on French secondary schools, says that the new schools, such as the *Ecole des Roches*, have no chance of developing and multiplying. I entirely agree with him on that point. Our aim is not to establish everywhere schools on the model of the *Ecole des Roches*. Our aim is to do, in the new schools, a work that can be of use to the other public and private schools. Often the public schools have too great responsibilities, too many difficulties, to make new experiments. In connection with them there should be laboratory schools of practical pedagogy to show them the way. That is what the new schools in Europe want to be.

THE MENACE OF PEDANTRY IN THE TEACHING OF ENGLISH

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What should be the nature of our school and college discipline in the mother-tongue—or let us, who have a polyglot immigrant population to deal with, say rather in the vulgar tongue? That is the question which has been vexing educators in general and English teachers in particular for these past twenty-five years or more. It still troubles us; and, according to the view which I shall present, it troubles us in part because our initial efforts to solve it were vitiated by the assumption that the discipline of the young in the vernacular should follow the lines of the traditional discipline in the classic languages. This false first step has involved us in a pedantry that has been a blight upon our well-meant efforts—the cause of all our woe, with loss of reason and many other virtues. It is upon some of the consequences of this academic pedantry that I propose to speak.

It may be profitable to note, by way of seeing our subject in proper perspective, that the history of these twenty-five or more years of struggle to do justice to the vernacular epitomizes the history of that longer struggle of the vernacular against the forces of classicism and antiquarian culture which was an incident of the Renaissance; it is a history which virtually begins with Dante's great essay in vernacular poetry; takes us through the Petrarchan reaction against Dante's example, which heralded the triumphant classicism of the later Renaissance; follows an uncertain and flagging course in such Latinists as More, Bacon, Jonson, Milton, Addison; and, as we track it, brings us into touch with many abortive efforts to provide for training in the vernacular—notably those of Brinsley, Mulcaster, and Comenius. These innovators were overborne. John Locke, a century later than any of them, could write:

There can scarce be a greater defect in a gentleman than not to express himself well either in writing or speaking. But yet . . . a great many . . . live upon their estates . . . who cannot so much as tell a story as they should, much less speak clearly or persuasively in any business. . . . They have been taught Rhetorick, but yet never taught how to express themselves handsomely with their tongues or pens in the language they are always to use . . .

—a passage which reminds us of the futile relation between our first high-school rhetorics of a few years ago and our later, more sensible and successful efforts to teach the young how to “express themselves handsomely.” We cannot add, in Locke’s words, “with their tongues or pens”; for, alas! our labors have been confined to pens only; and we have allowed the tongues to wag as they would. Well, this state of affairs lamented by Locke continued. The universities themselves still send out into the world those whom they have “yet never taught good manners in speech and good taste in literature.” Yes, there sits the enemy still enforcing pedantic requirements, and giving pedantic instruction. It is a remnant of this hoary academic tradition that we may recognize in the college-entrance examination method of handling English after the manner of the treatment of Latin and Greek.

We sobered and chastened teachers may perhaps be solaced and encouraged in our own attempts to get English upon a rational basis by realizing how recently and by what sudden turn of fortune’s wheel we have been called upon to teach English. The subject is a late addition to the school curriculum. By way of bringing this home in connection with my main point, permit me to use my own case by way of illustration. I began my education under the old régime. In the English grammar school which I attended—a school of the conventional type, the type of Shakespeare’s school at Stratford, or Sir Joshua Reynold’s school at Tavistock, in my native county of Devon—no English was taught. The study of Latin and Greek was supposed to afford the necessary linguistic discipline. The mother-tongue took care of itself. Why not? Let Chaucer and Shakespeare and illiterates like Bunyan and Burns and Keats answer. They did well enough without drill in English grammar and theme-writing, and without the required study of heavily annotated English texts. For them, as for the

middle and upper classes of my own time and place, the language that was spoken was, in the main, that which was written. Men wrote pretty much as they spoke. And the voluntary and enjoyable reading of standard English authors was the great self-chosen school of the gentleman, the scholar, and the author. What were books for but to delight and attract? We schoolboys were not perverted on that point; books were not associated with school drudgery. Every home had its five-foot shelf or its small library in which it was natural to browse, when browsing time arrived; and an interest in books and culture was a normal element in good breeding and gentle manners. In short, the literary interests of the young were met and fostered in the home. That is as it should be. School reading is second best—an unfortunate necessity.

But with the development of industry, science, and democracy all this was changed. New linguistic demands arose. I can refer to only one aspect of this change. The "many-headed populace" came to power, and needed a new training. As for the masses, "We must educate our masters," said a famous politician when the new franchise made the working-man a voter in England; and forthwith new educational agencies sprang into life—the university-extension movement, people's palaces, libraries, college settlements, polytechnics; and (what chiefly concerns us here) with the new widened curriculum there came the Oxford and Cambridge local examinations in English. I barely escaped those preposterous papers set by the universities for which one had to cram the Clarendon Press editions of Shakespeare and other writers as one crammed Caesar and Virgil. How well I recall those little brown volumes, with all their learned philological annotations by infatuated Dryasdusts, who dealt with the masterpieces of English literature much as Valpy and Anthon had dealt with the Greek and Latin texts—only more so.

Here were the fatal beginnings of that academic pedantry which, confronting a new task in education, proceeded to follow mechanically, and with the inbred conservatism of the scholar, the classical traditions of the Renaissance. I cite the example of England, which I know at firsthand; but here in America we followed England's lead in this respect, and our action was dictated by the

same considerations. There was a disastrous failure to discriminate between the pedagogical status of a classical language no longer spoken and seldom written, and the living, familiar mother-tongue; between the works of writers who, in a new and difficult language, introduced the reader to a distant and alien world, and the works written in and about one's own country by one's kinsmen, written to delight and to make their appeal to the heart and mind of the average well-bred person.

Let us review some other products of this perverting pedantry. The grammars of English were little better than translations of Latin grammars. Their makers were haunted by the classic bias of Ben Jonson, who wrote his English grammar in order, as he tells us, "to free the English language from the opinion of rudeness and barbarism wherewith it is mistaken to be diseased"; and so he conformed it to the accident of the classic languages, or, in other words, strained many a point to force the material of English speech into the molds of classical philology. A similarly mistaken point of view lingered on in Lindley Murray, for whom a grammar of the mother-tongue is to serve the same purpose, for those who speak that tongue, as the grammar of a foreign tongue serves them, namely, to teach them how to speak and write correctly. Ben Jonson's grammar was, indeed, written for foreigners; that is in its favor.

Again, who can forget those wonderful texts which vouchsafed the information that words are formed of syllables, and syllables of letters; that there are twenty-six such letters in English, as follows, and so on; that all grammar is divided into four parts—orthography, etymology, syntax, and prosody. And how difficult it has proved to break away from the old point of view, let a specific example indicate. Here is a much-used textbook of English grammar (edition of 1901) which requires the student (of thirteen or fourteen years) to begin his study of English just as if it were a foreign language. Exercise 1 on page 1, dealing with nouns, reads: "(a) In the following sentences pick out the names of persons: Jack is playing with Tom and Alfred"—and so on; all the examples being equally illuminating and equally interesting. The study of verbs a few pages farther on begins with the same sort of require-

ment: "Fill the blanks with parts of the verb *have*: Each hand five fingers. George a present yesterday." It will be observed that these inanities, these insults to the intelligence of the normal child of twelve, bear a family resemblance to the *My-sister-has-a-new-hat* type of sentence in the elementary French grammar; and they conclusively illustrate the fact that in our English grammars we have been foolishly applying to our own tongue a method that has validity—and a doubtful validity—only in the teaching of a foreign tongue, where it at least serves the purpose of aiding the acquisition of a vocabulary along with the mastery of grammatical forms. In other words, the teachers of English failed (as they still do sometimes) to discriminate the work of teaching English from that of teaching Latin or French.

As for that part of grammar called prosody, the same tendency showed itself. Ben Jonson (not quite so great a sinner as Gabriel Harvey before him, who did his best to wreck Spenser) was for conforming English prosody as far as possible to the prosody of Greek and Latin, "to the end," as he says with laudable patriotism, "our tongue may be made equal to those of the renowned countries in Italy and Greece." This attitude has been partly responsible for the general failure to appreciate the metrical genius of English poetry. It is only quite recently that we have come to recognize that English prosody has a character as distinctive as that of its accident; that it must repose on a musical appreciation of the natural accent, rhythm, and word-values of our language.

Furthermore, our practical rhetorics, still in use, usher our stammering (and often foreign-born) boys and girls into the field of composition with forbidding classification and terminology; by discoursing to them learnedly in the opening pages on diction, double negative, euphemism, and the objective genitive; by exercising them in the fine shades of meaning between "labor, work, toil, task, activity," etc., "respect, regard, deference," etc.; and by giving them a "course in errors," in which they are taught to guard against their depraved tendency to frame such sentences as that "the physician reported symptoms of incipient rubeola."

So much for the testimony of textbooks. I now pass on to consider some of the practical consequences of this pedantry which

confuses the task of the teacher of English with that of the teacher of the classic languages. I would select first of all the failure to recognize that education in the vernacular must be fundamentally a culture of the ear and the tongue. The little child acquires language in that way; the race has transmitted and developed it in that way. Under the old régime, to which I was subjected as a boy, people wrote (as I have said), at least those who could write, pretty much as they spoke. That is the natural and economical way, from which we have departed. Because people tend to write as they speak, the most economical way to get them to write well is to get them first of all to speak well. We do not act on this principle. We ignore the barbarism of the spoken word, and devote our energies to getting our young people to write well. The influence of classical learning and methods—which (at least after the seventeenth century) disregarded the spoken word and aimed at writing only—is obvious. So we have a dual language: the debased language of the street and of vulgar speech, and the (theoretically) standardized language of the schoolroom and of written discourse. The colleges lay no stress upon speech, and pay no practical heed to it. They care not how barbarous a student's oral expression may be; all they ask is correct written language. It is a ridiculous situation. The colleges merely reflect the populace's barbarian attitude of indifference, and tacitly confirm it. They are doing nothing in the interest of a capital form of human culture and good manners. If they—and, let me add, the high schools (and they need not wait upon the colleges in this matter)—insisted upon correct and refined speaking, they would not only be promoting a form of culture and good manners in which we are as a nation conspicuously backward; but they would at the same time be working in the most effective and direct way for excellence in written expression. As it is, they represent a defective type of culture which affects most unfavorably the fortunes of English work in school and college.

There are, let me here interpose, two modern developments which may force the attention of educators to our ways of speech: the need of clear dictation to the stenographer, and the need of clear and even pleasant speech over the telephone. There is a

crumb of comfort here, which I would fain share with those who feel as I do in this matter.

We may now follow further the effects of this scholastic insistence upon written values, eye values, book values, and the neglect of oral and auditory values, upon the study and appreciation of literature. There is but little reading aloud of literature in our high schools; and little appreciation of the real sensuous charm of literature, that is to say, of the very essence of literature. The reading of most high-school students is abominable. Speech has no sensuous beauty for them. The fact indicates that we have a narrow conception of what literature is. In the printed page we have merely a scheme of notation which has the same relation to literary values that musical notation has to musical values. A poem, a play, a story is not so much print: it is so much sound, music, the "heard melody." A book is a mere device for putting poetry and prose into cold storage. We habitually dwell today in this frigid atmosphere. Yes, and this preservative method is a quite modern device. Before the invention of printing the literature of the world dwelt in the memory. Literature meant song and story on the lips, and out of the heart—breathing and living through the agitated personality in face and gesture, the heard voice of man in its most perfect utterance. Homer, Demosthenes, Aeschylus, and Sophocles sang. Rhapsodist, troubadour, Minnesinger and Meistersinger, minstrel, gleeman, and balladist asked the listening ear. So did Shakespeare and other dramatists. They had to write and print to provide the parts for their actors. But what they were trying to produce was a composite stage result to be caught by the eye and ear. The prose of our greatest work of verbal art, the King James Bible, is prose that is to be read aloud; its lovely cadences are obviously addressed to the ear of the great congregation. I might enforce this thesis by an appeal to the sonorous prose of Berners, Malory, Bacon, and Milton; the conversational prose of Addison and Steele; or the best work of Irving and Hawthorne, which to be fully appreciated must be heard.

It is mere academic pedantry, then, to put almost exclusive emphasis on the printed or written word—cold, silent print—to

the neglect of the spoken word. That we *hear* so little good literature is partly the reason why we speak so ill: the ear is not trained by listening to correct and beautiful speech. And, to press our logic still farther, it is also undoubtedly one of the reasons why we write so ill. The ear is no longer a court of appeal. "Does it sound right?" is a dangerous test to apply. We have lost the auditory feeling for sentence unity and coherence. Our punctuation suffers likewise: we have lost the feeling for the varying pause. And I might add that not a little of our bad spelling is due to the same fault. Can we wonder that the pupils of a teacher who speaks of *Febuary* or *privelige*, should misspell those words?

We have been perverted by the scholar's conception of literature as something to be pored over in book form, silently and solitarily; to be learnedly explicated and discussed—anything but read aloud. Instead we ought to deal with it as something born of delight and intended to evoke delight; something that in most of its forms (the novel is an exception) is addressed to us in a large, human way, through the ear, with the expectation that we shall seize its more general values, its total effects. Think of the plays of Shakespeare, written to give a vivid hour to those rude apprentices that thronged the pit of the Globe, but now submitted to our high-school and college clinics! How those "honeyed corners at the lips" of our great dramatist would widen to smiles or pucker to sneers could he but know of our cold-blooded post-mortems on his plays! We murder to dissect. Let us not flinch at the ultimate question: whether, looking at the purpose with which these pages were written, it is not perversion to use them as we do, and an unlawful and debasing thing to require that they shall be prepared for college and examined upon. Would it be any more absurd to require the student of art to pass an examination on Botticelli's "Spring" or Michelangelo's "Last Judgment"?

The only purpose for which a work of art exists is to produce delighted appreciation, or solemnized admiration. To deepen these feelings is positively our only excuse for teaching it at all. To be sure, a great thing like one of Shakespeare's masterpieces will stand a good deal of abuse. It may and does survive a great deal of our mauling and overhauling; but that fact does not excuse

our literary impiety. Our duty to Shakespeare is to present his plays and to become acquainted with them as he intended. Should we be led on to examine them more curiously or to meditate upon them in quietude, well and good; but our first duty is to treat them legitimately.

There is another aspect of the pedantry of misuse; and that is the careless way we have of requiring our boys and girls to concern themselves with literature that was written for adults, and can only be appreciated by forestalling adult experience and knowledge. It is perfectly certain that no literature was written to puzzle people, or with the expectation that it would need the laborious use of a dictionary and encyclopedia for its elucidation. Our heavy annotations are necessary because we are in a hurry, and are asking young people to anticipate the experience and knowledge that come with riper years. I know it is difficult to draw the line here; but I plead for a general point of view. We can put a safe ban upon such works as *Hamlet* and *Lear*, *Paradise Lost* and *Lycidas*, most of Carlyle and Emerson, the *Sonnets from the Portugese* and *One Word More*, as being beyond adolescent reach. But how about *The Tempest* and *My Last Duchess*, *Adam Bede*, *The Vicar of Wakefield*, *Sir Roger*, and *Burke*? It is a difficult matter to decide, and I will not affect to have a settled opinion; but in general we are surely erring by being over-ambitious in our selections. Let us be more anxious to keep the young, young. Let us be disciples of Plato in this matter.

Bearing all these considerations in mind, the task of the English teacher, as I see it, is to escape from all the remaining trammels of academic pedantry and to make of English the vital, formative, ethical force which it ought to be. We must realize that in the lives of the great masses of our people the old unwritten literature of song and story has ceased to be a power. The old folk-culture, which was an edifying and beautifying factor in their lives, has faded; and we are trying to replace it by a scholastic culture which is the feeblest kind of substitute. For the old social and sociable culture of the group or throng—all the balladry and story, legend and saga, folkcrime and folk-lore, festal song and drama—we are offering the pale, individualistic culture of the book, or more

commonly the newspaper and the magazine, the rag-time ditty and vaudevillainous skit. And these things are tainted with a vulgarity which is very different from the naïve coarseness of folk art.

As for the children, all those who deal with little children know how barren their lives are becoming of all the lovely folk-lore of the nursery and the playground—rime and proverb, song and story, singing game and pantomime—which made the rich subsoil of popular culture in the past. This must be called back into vigorous being; and the life of the boy and girl, the adolescent, and the young man and woman must be enriched and uplifted by something akin to those vital literary interests which the pallid scholastic culture of the book has driven out. Let us recognize in our high-school work that songs are to be sung, stories told, and dramas acted; and that our main business is to send our pupils out into life with a delight in these things; stored with songs they really love to sing, with ballads to recite, stories to tell, dramatic scenes to enact, as well as with a ready power to make a speech, turn a verse, write a felicitous letter or dedication, a valentine, or a Christmas card. Literature and composition must be related to life; their social values and social uses must be revealed.

I have been speaking—permit me to say—not of things fancied or hoped for, but of things known and seen; a social life which was colored and beautified by literature of the folk; a life which overflowed at times—and not infrequently—with a social song and madrigal, catch and round, festal game and mummery, rime and ritual. And when I turn from these memories to this impoverished age, to the unilluminated, vulgarized lives our boys and girls lead today, I feel that here is the supreme humanizing mission of the teacher of English, to which we have hardly yet dedicated ourselves: to infect life with the literary impulse in its simpler forms, that is, fittingly to evoke the voices of joy and sorrow, of admiration, hope, and love, in felicitous forms, to dignify and glorify life by literature in its proper association with those arts from which it is scarcely separable—song and recital, dance and drama.

But how will such hopes square with the realities and requirements which we are called upon to meet? I feel that we have two ideals which are far as the poles apart. We can manage, let us

suppose, to inspire a pupil with a love of letters, and his work for us has a happy touch of literary distinction. But he is weak in spelling and punctuation. No gracious power of utterance will help him get past the college Cerberus. Has not Cerberus told us that no matter what the trembling youth says in his examination paper, the manner—how he says it—alone counts; and that no matter how inane a paper may be in substance—poor little brains, what can their thoughts be worth anyhow?—a good sentence habit and a conscientious regard for the comma and the semicolon will save the day?

Now I am willing to spend a more than reasonable amount of time over punctuation. I am willing even to squander time in the wicked, wasteful attempt to get boys and girls to spell our misspelled and misshapen language; but my main task is to accomplish the bigger results. I have no doubt that they are bigger, that they are supreme. I care little how a boy spells and punctuates as compared with how he feels about life and about the ideals he has had impressed upon him in his reading: whether he responds to noble and beautiful things, whether he writes with his heart and his imagination in his task. The smaller things will come later; just as a more punctilious regard for spruceness in his dress will follow the negligent habit of unkempt boyhood.

This is, I admit, a matter of relative values and relative emphasis. But I will presume to say that when I turn from the voice of the college drill-master to listen to the voice of the humanist and reformer, I can have not a moment's doubt as to where the emphasis should be placed. I will take large chances on the probability of the smaller points of the law—spelling, punctuation, etc.—coming as by-products, and I am seldom mistaken in this expectation. And so I heed the voice of those who charge our education with gross insufficiency on the ethical and aesthetic sides. The cry is growing louder and more insistent. Education has failed to stay our epidemics of crime and our plagues of corruption in political, mercantile, and social life. The statistics of crime are a disheartening study for those who had indulged high hopes of education. Let me cite the President-Emeritus of Harvard:

It is indisputable that we have experienced a profound disappointment in the results thus far obtained from a widely diffused popular education. . . . Our forefathers expected miracles of prompt enlightenment, and we are seriously disappointed that popular education has not defended us against barbarian vices like drunkenness and gambling, against increase of crime and insanity, and against innumerable delusions, impostures, and follies.

(He mentions abuse and neglect of the suffrage, spoils in politics, divorce, quackery, etc.)

Well may the teacher of English ask himself why the power of literature, above all other subjects, has not told more favorably against these evils. Why, ah why? Partly because of the pedantry of our methods. Because we have created certain artificial school-room values, instead of allowing literature to exercise its natural and normal power—a power of appeal to the emotions and the imagination. If literature fails of this appeal, it fails of its real purpose. And it does so fail to a large extent. And here is, I believe, the explanation of the ethical shortcomings of our education. It does not reach the springs of character—the heart, the emotions. We are suspicious of emotion in education; and it is the only thing that can save us. Literature, as a form of art, must as its master-aim evoke and discipline the great emotions. As a form of art, it must present a clarified and transfigured vision of life; as a form of art, it must give us ideals of humanity and of human society.

The study of English ought to have great practical value, great disciplinary value, great cultural value; but dominating these is its ethical and spiritual value. Let our special interest in it be what it may; let us love its beauty and its technical interest and craftsmanship as we may (as we *must* if we are to teach it); yet our supreme and constant purpose as educators must be that of ministering to the spiritual need of the young: of bringing its mighty influence, its passion and power, its loveliness and its strength, to the refining and strengthening in the young of those nobler emotions and aspirations which are at once the roots of character and its most perfect fruitage.

DISCUSSION

NOTE ON THE WORK OF THE COMMITTEE OF FIVE UPON THE TERMINOLOGY OF ENGLISH GRAMMAR

In the November number of this magazine, in my paper in the "Symposium on Grammatical Nomenclature," I expressed the opinion that our committee should go ahead and present a report at the St. Louis meeting of the Department of Superintendence. I ought to explain that those words were written last March. At that time I supposed that the National Education Association would make an appropriation for the use of its committee, to the end that we might meet and transact the business necessary to the carrying-out of our commission. No such appropriation was forthcoming, and our committee has not had a meeting.

Furthermore, when I wrote the paper referred to, I did not know that our committee would be joined with committees from the Modern Language Association and the American Philological Association. The work has taken on a much wider scope than was thought of when the article was written. Under the circumstances, I recognize, as readily as anyone, the impossibility of making a report in February, 1912.

I should like to take this opportunity to say that our committee will be glad to have suggestions from all who are interested in our task—and that should include all teachers of English. We shall welcome suggestions, either on specific matters of terminology, or on general aspects of our work. All we ask is that our correspondents will be careful not to convince themselves so thoroughly of any position that it will be impossible to dislodge them. It is inconceivable that the report of the committee will be entirely satisfactory to any one person. The question for each teacher to ask himself is this: Is not the great good that will come from uniformity worth more than the satisfaction that would come to me from having my own way?

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NOTE ON THE WORK OF THE JOINT COMMITTEE OF FIFTEEN ON GRAMMATICAL TERMINOLOGY

Since it is hoped that the movement toward a reform in grammatical terminology will command general interest and support, I should like to retrace its history rapidly, describe its present status, and indicate how the literature upon the subject, foreign and American, may be obtained.

The movement appears to have arisen in the same year, 1906, in France and America. The French committee of fifteen appointed for the simpli-

fication of grammatical terminology, though it included a professor of English and a professor of German, was evidently intended to deal with the grammar of the mother-tongue (French) alone; and it has confined itself to this work. The Modern Language Association of America, at its annual meeting in December, 1906 (I wish again to call attention to the correction of the date 1908 given in my paper in the June number of the *School Review*), appointed a committee of fifteen to deal with the grammatical terminology of the modern languages. The phrase "modern languages" as used in our American schools generally means "modern *foreign* languages"; but it of course had no such meaning in the action of the Modern Language Association. The committee was to deal with English, French, German, etc. The action of this association in 1906 was thus not only the first movement looking toward a reform of terminology in *our* mother-tongue, but the first one looking toward the harmonizing of the nomenclature of several languages. Unhappily, as I explained in my earlier article, another task which was put upon the committee occupied its time for four years, and made us, therefore, not the first but the third nation to start upon work from the larger point of view.¹ An English joint committee upon grammatical terminology was appointed in 1908. This was to cover the field for English, German, French, Latin, and Greek. It proceeded at once to its work, and made a preliminary report in 1909, and a finished one in 1910. At the annual meeting of the modern language men of Germany in May, 1910, Director Dörr, who presented a paper on the simplification of grammatical terminology, was empowered to form a committee, which should hold correspondence with the French and English committees and with local German committees that might be formed, for the study of terminology in German, English, French, and Italian grammar. In December of the same year, 1910, at the meeting of the Modern Language Association of America in New York, its committee of fifteen upon grammatical nomenclature reported upon the other task which had been assigned to it. I then gave a paper of which I have already spoken (covering the same general ground with a paper which I had presented in 1909 before the American Philological Association, and, in the same year, before the American Association for the Advancement of Science). I had two purposes. One was to point out the bad effect of the existing variety of terminology in the grammars of each of the languages

¹ The vote passed, December 28, 1906, was as follows:

"That a committee, consisting of fifteen representatives, three each for English, French, German, Italian, and Spanish, be appointed by the executive committee of the association.

"That such a committee devise a uniform system of grammatical terminology—or as nearly uniform a system for each language, or group of languages, as can be contrived—and report to the association at its next meeting, or as soon as practicable thereafter."

The mover, Professor R. A. Loiseaux, of Columbia University, was appointed chairman. It was certainly undeserved that he should have had to carry the committee through the four years of work upon a different task, only to find himself unable to give further time when that task had been disposed of.

studied in our schools, and the contradictions resulting as a student passed from one grammar to another in the same language, or from the grammar of one language to the grammar of another. The other purpose was to urge a life-long contention that not only do the Englishman, the German, the Frenchman, the Italian, the Spaniard, the Roman, and the Greek possess the same grammatical *ideas*, but that, to a very considerable degree, they express them by *ways* which are identical—the state of things being wholly natural, since these languages all come from the same parent speech. This, which to my mind is the most illuminating and, pedagogically, the most important, most interesting, and most helpful aspect of the whole matter, and which ought therefore to be put at the very front of any report upon the terminology of these languages, is not brought out in the report of the English joint committee. After the adjournment of the Modern Language Association, the now freed committee of fifteen was expected to go on with its original work, and I was put into a vacant place upon it, and, a little later, made its chairman. In the February following this meeting, the Department of Superintendence of the National Education Association, in consequence of an entirely independent movement originated by Mr. Rounds, established a committee of five for the study of the terminology of English grammar. This committee, as afterward appointed by President W. M. Davidson of the Department of Superintendence, consisted of Mr. Rounds, *chairman*, Mrs. Ella Flagg Young, superintendent of schools in Chicago, Mr. Stratton D. Brooks, superintendent of schools in Boston, Mr. H. S. West, assistant superintendent of schools in Baltimore, and myself.

¶ There were thus in existence two independent and unrelated committees for the study of the terminology of English grammar, one of the two being charged also with the duty of dealing with the terminology of the other modern languages studied in our schools. This seemed an unsatisfactory state of affairs. It would have been unfortunate if two different sets of recommendations had finally appeared; it would have been unfortunate if the terminology of English grammar had been studied without reference to the other linguistic work of many of the same students; and it was clearly desirable that whatever light the discussion might present for the common subject, English, should be shared by all who were at work upon the problems. Moreover, no provision had been made for the terminology of Latin and Greek grammar; so that whatever gains might prove to be made for the teaching of the other languages in our schools would run the risk of being broken in upon by the teaching of a different terminology, or different terminologies, for these two languages. A motion was accordingly made by Professor Kelsey at the meeting of the Michigan Schoolmasters' Club, and by others later at meetings of other associations, petitioning the Modern Language Association, the National Education Association, and the American Philological Association to appoint a joint committee upon the matter, made up from these three bodies. On motion of Mrs. Young, the National Education Association, at its meeting in

July, acted affirmatively. The way for joint action had been paved for the American Philological Association by a motion of my own at the December meeting preceding, empowering the Executive Committee to appoint representatives of the association, upon any request for co-operation.

The president of the American Philological Association, Professor J. C. Rolfe, appointed representatives of that association when the request reached him in the summer. The absence of President Lewis F. Mott from the country prevented the appointing of representatives of the Modern Language Association till October. In November, President C. G. Pearse named as representatives of the National Education Association the same five that had been named by the Department of Superintendence. The problem of the representation from the other two bodies had proved much more difficult. Seven languages were to be represented. The action of President Pearse had been counted on as probable. With three representatives of the Department of Superintendence already very properly upon the committee, there were twelve places left for representatives of seven languages. That meant not more than two representatives for any one language. It was desirable that one of the two representatives in each case should be from a school, and the other from a university. It was also desirable to secure as wide a representation of the different parts of the country as possible. The members from the Modern Language Association would naturally be taken from its existing committee of fifteen, which, in the spring, had begun a preliminary correspondence looking toward active work. Since there was already one Latin man upon the committee of the National Education Association, the American Philological Association could appoint but three classical men, and, for the other two members, must appoint representatives of English, French, German, Italian, or Spanish who, naturally being members of the Modern Language Association, were also members of its own body. The number of such members of both associations was small.² In spite of these narrow limitations, very nearly everything that could be desired proved to be possible to get, including a wide geographical representation, and, as it seems to me, an excellent choice of men. The committee as made up consisted of the following members:

For the Department of Superintendence: Mrs. Young of Chicago, Mr. Brooks of Boston, and Mr. West of Baltimore.

For English: C. R. Rounds, now of the West Division High School, Milwaukee, and J. W. Cunliffe, of the University of Wisconsin.

For German: Edward Spanhoofd, St. Paul's School, Concord, N.H., and Hermann Collitz, Johns Hopkins University, Baltimore, Md.

For French, Spanish, and Italian: W. B. Snow, head of the department of modern languages, English High School, Boston, Mass, B. L. Bowen, Ohio State University, Columbus, Ohio, E. C. Hills, Colorado College, Colorado Springs, Colo., and E. H. Wilkins, Harvard University, Cambridge, Mass.

² This general condition of things seems cause for regret. The case is still worse if one looks at all three bodies. I found only my own name down in the three lists.

For Latin: John C. Kirtland, Phillips Exeter Academy, and W. G. Hale, University of Chicago.

For Greek: Sidney G. Stacey, Erasmus Hall High School, Brooklyn N.Y., and Walter Miller, Tulane University, New Orleans.

Professor Miller has since accepted a professorship of Latin in the University of Missouri, Columbia, Mo., and, in consequence of the appearance of uneven balance in the committee, offered his resignation. But the president of the American Philological Association declined to accept the resignation, on the ground that Mr. Miller was all the better equipped for service through working in two languages.

Mr. West and Professor Cunliffe have recently resigned from the committee, and Professor A. F. Lange of the department of education, the University of California, and Professor F. G. Hubbard, of the department of English, the University of Wisconsin, have been appointed in their places.

The chairmen of the representatives of the three associations are Mr. Rounds for the appointees of the National Education Association, Mr. Kirtland for those of the American Philological Association, and myself, in virtue of my chairmanship of the original committee of fifteen of the Modern Language Association, for the five representatives from the committee of the latter. But it does not appear likely that the representatives of the three bodies, or the original fifteen of the Modern Language Association, will take any action separately, since the idea of co-operation lies at the very bottom of the work assigned. The chairman of the joint committee, I have within a few days been informed, is to be myself.

I repeat, for this joint committee, Mr. Rounds' invitation. We should be glad to have suggestions, from individuals, or from any local associations that may discuss the matter, with regard to whatever can bear upon our task, for English, German, French, Spanish, Italian, Latin, or Greek. These communications may be addressed at any time to the chairman, or to any member. The first meeting of the committee takes place December 30, 1911, in Chicago.

It is almost as hard to change an article of grammatical faith as an article of theological faith; and the same is true of the formulae in which these articles of faith are expressed. But the present condition of things is wasteful of time to the student, and intellectually intolerable. The first step toward betterment will lie, not in an arbitrary selection of any kind, but in a patient and dispassionate study of the phenomena. The beautiful and noble science of human expression—for that is what grammar is, in spite of its general low estate in public opinion—is based, or should be based, upon facts as definite as those which guide the observer in any of the natural sciences; namely, the facts of recorded utterance. We shall attain final intellectual satisfaction and final sound pedagogy only through results which are in accordance with these facts. But we may not be able to agree at once, and it may conceivably not seem best in every case to advise an immediate adoption of that which would be ideal; though I am personally a strong believer in the general acceptability of truth. We need, therefore, to try first, with open minds, to study the

problems, and then, as Mr. Rounds has said, to make some sacrifice of our individual conclusions, if needs be, in the cause of a great common good. First, inquiry; then, if necessary, compromise!

There are already demands for an ultimate international conference upon terminology, after the various national committees have reported. We of America shall best command influence at this final stage, not by seeking today to find agreements with one or both of the committees which have reported (the English committee has already made this mistake), but by presenting a report so grounded in reality that it will stand the test of the most searching discussion.¹

For the convenience of those who may like to read what has been published on the subject, I add the following information:

The *English Report of the Joint Committee on Grammatical Terminology*, published in 1910, may be had from Miss G. M. Cooksey, 10 Radnor Road, Handsworth, Birmingham, England, at the rate of 3d. each. The report in its final form has recently been issued by John Murray, Albemarle St., London, under the title "On Grammatical Terminology," price sixpence. A privately printed criticism of the report by Professor E. V. Arnold, of the University College of North Wales, was sent to all members of the English Classical Association before its meeting in January last. The discussion (by a large

¹ At the cost of some repetition, I must make this very important principle of procedure clear. The French use "*attribut*" for the adjective in what we call the "predicate," and "*épithète*" where we say "attributive." For the sake of harmony, the English committee recommends giving up "attributive" and saying "epithet adjective" instead. This compliance still leaves a contradiction, since we are to say "predicate adjective," while the French are to say "attribut." But the worse evil lies in the fact that the word which has been adopted for English was already bad for this purpose in French, and is equally bad in English—having in both languages a special acquired meaning, which has conquered the primitive one. Harmony founded upon the adoption of a bad precedent is not good. The English Committee has not helped the cause of final agreement by following the French example, but has hindered it. Here, by new action, are already *two* reports on the wrong side, to be overcome, where before there was but one.

The real remedy lay in going to the root of the matter. "Attributive" and "*attribut*" are both bad words, for the purpose to which they have been put, and that is what has made it possible that they should come into exactly opposite uses in French and English. Most adjectives (thus "good") express attributes, no matter how they are joined to their nouns; and "expressing an attribute" is the only proper meaning of "attributive." The word thus indicates the *nature of the part of speech* employed, and not the way in which that part of speech is employed.

An adjective may be used in three ways: (1) in close attachment to a noun, (2) in loose attachment to a noun, and (3) as a part of the predicate. For (2) the name appositive should be used, and is used in some grammars; for (3) the name "predicate" or "predicative" should be used, as in most grammars. For (1) a new name, simple and intelligible, but really expressing the function, is wanted. I have proposed "adherent adjective." Thus "the happy and careless boy paid no attention" (adherent adjective), "the boy, happy and careless, paid no attention" (appositive adjective), and "the boy was happy and careless" (predicate adjective).

For the noun, only the second and third ways of attachment to a noun or pronoun are possible, for the true participle without adjectival effect, only the second.

number of speakers) which took place at this meeting is recorded in the *Proceedings of the Classical Association*, Vol. VIII, published by John Murray, price two shillings sixpence.

The French documents may be obtained through any book firm in this country having affiliations in Europe, or any Paris book firm. They are as follows: *Rapport présenté au conseil supérieur de l'instruction publique au nom de la commission chargée d'étudier la simplification des nomenclatures grammaticales*, signed by Maquet, published by Belin Frères (adopted in 1907, but apparently printed early in 1908), *Deuxième rapport de la commission chargée de la simplification des nomenclatures grammaticales*, signed by Brunot and Maquet (undated, but published in 1909 by Belin Frères), and the government document, "Circulaire ministérielle du 28 septembre, 1910" entitled *La nouvelle nomenclature grammaticale* (Imprimerie Lahure, rue de Fleurus, 9).

The information given above about the German committee is contained in the *Bericht über die Verhandlungen der XIV. Tagung des allgemeinen deutschen Neuphilologenverbandes in Zürich*, May, 1910, published by Carl Meyer in Hanover, 1911. The *Bericht* gives also, briefly, a discussion of the general matter by a number of German professors, and by Girot, a member of the French commission who was present at the meeting in Zürich. The *Bericht* for the meeting of 1911 is not yet published, but is not likely to contain any considerable discussion of the subject, since the report was expected to require two years in preparation.

On the American side, the published papers are the following: M. Félix Weill's discussion of the French reports of 1907 and 1909, in the *Bulletin officiel de la société nationale des professeurs français en Amérique* (No. 17), May, 1910, which may be had for twenty cents by addressing the treasurer of the Society at 100 S. Nicholas Avenue, New York City, approving comments on the intended work of the English committee, especially one by John C. Kirtland, *Classical Weekly*, May 22, 1909 (Mr. Kirtland has advocated the cause at meetings of several associations), Mr. Rounds' "The Varying Systems of Nomenclature in Use in our Texts in English Grammar," *Educational Review*, June, 1910, my "Conflicting Terminology for Identical Conceptions in the Grammars of Indo-European Languages," given before the American Philological Association in December, 1909, and printed in Vol. XL of the *Proceedings*, my "The Harmonizing of Grammatical Nomenclature, with Especial Reference to Mood-Syntax," given before the Modern Language Association of America in December, 1910, and printed (Part I: to be concluded) in the *Publications*, Vol. XXVI, 2, my "The Harmonizing of Grammatical Nomenclature in High-School Study," given before the Michigan Schoolmasters' Club in April, 1910, and printed in the *School Review*, June, 1911, and the Symposium following this last paper, contributed by Professors Rounds, Meader, Kuersteiner, Wagner, Scott, Diekhoff, and myself, printed in the *School Review* for November, 1911.

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THE JACKSON BILL FOR A WORLD-ALPHABET

In *Bulletin 47* of the American Association for International Conciliation (501 West 116th St., New York), issued in October, 1911, Senator H. La Fontaine of Belgium, president of the International Peace Bureau at Berne, Switzerland, shows that the civilized nations, even while arming against one another, are slowly federating, having already built up eighteen bureaus of the world government. The distinguished senator will be glad to learn that, even while he was writing, steps were being taken to create a new and highly interesting agency for world federation.

On August 3, 1911, Hon. F. S. Jackson, of Kansas, introduced in the United States House of Representatives a bill (62d Cong., 1st Sess., H.R. 13240) to promote an international conference for the adoption of a world-alphabet. The bill was drawn up by Hon. J. C. Ruppenthal, judge of the Twenty-third Judicial District, Russell, Kan., author of a paper on "A Universal Alphabet" in the *Scientific American* of August 10, 1901. Fortunately the Committee on Foreign Affairs, to which the bill has been referred, is a scholarly body largely composed of university graduates acquainted with foreign languages.

A similar bill was introduced on February 12, 1888, by Hon. William Warner (50th Cong., 1st Sess., H.R. 6895) and another on December 19, 1901, by Hon. Francis W. Cushman (57th Cong., 1st Sess., H.R. 7473). They were the work of Major Frank Terry, now of Roy, state of Washington. In support of the Cushman Bill, the Washington State Teachers' Association passed the following resolution, also drawn up by Major Terry:

We believe such legislation would tend toward accomplishing the following results: (1) facilitate international communication; (2) aid foreign commerce; (3) facilitate the learning of foreign languages; (4) simplify the learning of the English language by foreign-born citizens; (5) encourage the study of the English language in foreign countries; (6) establish uniform pronunciation of geographic names; (7) provide a simple, exact, co-ordinate, or parallel, orthography of the English language for the benefit of children; (8) fix a high and perfect standard to which spelling reforms, the world over, may aspire.

Similar resolutions have since been adopted by the Modern Language Association of America, the central section of the same association, the Anthropological Society of Washington, and (on January 4, 1909) by the Pan-American Scientific Congress at Santiago, Chile. The movement has the approval of the International Phonetic Association, founded in 1886 and numbering at present over one thousand members (secretary: Dr. Paul Passy, 20 rue de la Madeleine, Bourg-la-Reine, Seine, France). The alphabet of this association, being the most widely accepted, would necessarily form the basis of discussion of the proposed conference.

A world-alphabet is a system of letters sufficient to represent the elementary sounds of all languages. For sounds which are the same in different languages it uses the same letters, while sounds which are peculiar to any language are

represented by special letters. Numerous world-alphabets have been devised; the object of the proposed conference is to reach an agreement on a single alphabet to take the place of the multitude of existing alphabets. In order to gain the readiest general acceptance and the widest and earliest utility, the alphabet will have to consist of the Roman letters, with the addition of as many modified Roman and other letters as are required in order that every sound may be represented.

The uses of a world-alphabet may be summarized under two heads: (1) as a standard means to indicate pronunciation, especially in dictionaries and language manuals; (2) as the easiest means to introduce a phonetic spelling to take the place of the present traditional spelling.

Every important dictionary indicates the pronunciation of words, using for that purpose a system of letters and marks constituting practically a phonetic alphabet. Hardly two dictionaries, however, use the same system. Owing to this multiplicity, hardly one student ever learns one of these systems by heart, so as to be able to read it at a glance. Whenever he wishes to ascertain the pronunciation, he has to consult the key. Were an authoritative world-alphabet in existence, the compilers of dictionaries and language manuals, in order to facilitate the use of their works, would in new editions use that alphabet to indicate pronunciation. Every user of a dictionary, every student of a foreign language would thus have an urgent motive to learn that alphabet; in fact he would unconsciously learn it through mere practice. It would be a boon to geographers, who are greatly hampered at present by the fact that there is no universally accepted, universally intelligible system of representing in Roman letters the numerous geographic names occurring in countries using other systems of writing. Requiring almost no effort in learning, the world-alphabet would soon be taught in every secondary school, and even in many primary schools, so that a large part of the rising generation would learn to read it as easily as ordinary print.

As soon as the world-alphabet had become an essential part of secondary and to some extent of primary education, a most important result would follow. Numerous experiments (cited by Benn Pitman in *Life and Labors of Sir Isaac Pitman*) have proved that, by using a phonetic alphabet, it takes only a month to teach children to read with tolerable fluency, and that they are thereby enabled, with very little practice, to read also the ordinary print. Of this fact, Professor Alexander Graham Bell claims to be a walking proof, having been taught by that method. In other words, *the easiest way to learn to read the ordinary print is to begin with a phonetic alphabet*, that is to say, an alphabet having one letter for every elementary sound in the language and using always the same letter to represent the same sound.

At present the schools have no great inducement to use this method of teaching children to read, because the numerous phonetic alphabets now competing for recognition lack the requisite authority, having been devised by individuals not invested with representative capacity. Teachers may well ask

why children should be forced to learn something which they would have to discard afterward. In fact a phonetic alphabet having the necessary perfection and authority can hardly be created by any other conceivable means than oral discussion by an international conference, carefully prepared, of course, through several years, by a standing committee, in consultation with experts in all countries. When such a conference, consisting of the most competent experts, acting as representatives of the foremost learned organizations and of the leading governments, shall have agreed on a world-alphabet, and when that alphabet, after practical tests carried on in all countries for say a decade, shall have been definitively adopted by a final conference, its authority will be supreme, and its utility so great that, as pointed out, many schools will at once make it a subject of study. With such inducements, the experiment described by Pitman will then be repeated with increasing frequency.

By the old method it takes, on an average, two years to teach an English-speaking child to read. When teachers, by numerous practical tests, become familiar with the fact that, by beginning with the world-alphabet, the two years are reduced to a month; when they find that this alphabet, so easily mastered, will not have to be discarded later but will constitute a valuable possession through life—the day will soon come when all the schools will *begin* with the world-alphabet.

During the transition period it will of course be necessary, after the children have learned to read the phonetic print, to teach them to read also the ordinary print, which, as noted by Pitman, will cost them hardly any effort. Thus without additional labor, nay, with a great saving of labor, the entire rising generation will become familiar with two spellings: one difficult, unscientific, with authority based solely on the whim of tradition; the other easy, scientific, accurately indicating the pronunciation, and possessing an authority based not on blind, unreasoning tradition, but on the carefully reasoned, carefully tested decision of the entire learned world and of the most enlightened governments. Being learned in youth, the phonetic spelling will lose the look of oddity which is one of the main obstacles to its adoption. Thereupon the traditional spelling, as the more difficult and less authoritative, will soon be found a useless burden, and will cease to be taught in the schools. Its survival to the present day is solely due to the fact that no other authoritative spelling has hitherto existed.

This, then, is the line of least resistance—in fact of no resistance. Create an alphabet possessing the highest authority and the weight and momentum of universality, and the phonetic spelling based on that alphabet will make its way into public use with the certainty of an irresistible force of nature, unnoticed and unaided, and without inconvenience to anybody. The risen generation need not be annoyed with the demand that it give up a habit which has become second nature; the rising generation will simply be enabled to grow up with the right habit. Even the opponents of spelling reform will welcome each successive step in the process as a decided convenience. Who is there that would not be pleased if all dictionaries used the same key to pronunciation?

The English language consists of about forty elementary sounds. Very few languages are richer in this respect. Thus in writing English, about forty letters of the world-alphabet would be required. Place a child in a schoolroom with forty other children, and in a month it will know their names and faces. In a month it would also learn the looks and uses of forty letters, if each letter always denoted the same sound. Most children would learn them from parents or playmates before they went to school. The forty letters would simply force themselves on the memory even of children who did not go to school at all. No one can seriously reflect on this point without arriving at the conviction that by this method illiteracy can in a few decades be banished from the globe. No savage so low but learns to use the sounds of his language, to string them together into words, and to associate ideas with these words. No savage so low but will learn to associate each audible sound with a visible sign, and thus be enabled to read—provided each visible sign represents always the same sound.

Two years added to every child's school time! Every educator knows what that means. The absorbing question in the educational world is how to find time, in the brief eight years of school life, for the constantly increasing number of branches that seem indispensable. Twice as much time ought to be given to physical exercise in the sunlight, twice as much to manual training; room ought at once to be made for those practical conduct lessons hitherto so strangely neglected but now making their way into the schools through the efforts of Professor Milton Fairchild of Baltimore. The gift of two additional years would mark a veritable renaissance of education.

In the United States there are twenty million children of school age—to say nothing of the three hundred million children in other lands. The saving of two years to every child would thus mean forty million years saved to the nation in every eight-year period. If time is money, what is the value of forty million years? And this enormous gain can be purchased by the trifling investment of twenty to fifty thousand dollars for two or three international conferences for the elaboration of a world-alphabet. Whoever is capable of serious reflection must admit that the Jackson Bill is the most important bill now before Congress.

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A COURSE IN SALESMANSHIP

Salesmanship is not primarily a textbook subject. Although a few good books have been written on it, we do not depend upon them for instruction in this department of our work. To take charge of this we have been fortunate in securing Mr. Nathaniel C. Fowler, Jr., a man of wide experience in buying and selling. In his course, which is given to the senior class, there are working demonstrations of the selling of goods. These demonstrations are given by

expert salesmen, covering a wide range of business. They sell either to Mr. Fowler or to actual buyers, who come from business houses with which the salesmen are accustomed to deal.

In such a course as this too much presentation of abstract facts and general information has but little value in teaching the practical side of the work; therefore in the introductory lecture Mr. Fowler merely outlines the general features of salesmanship. The discussion presents four essentials in the equipment of a good salesman. In the first place, he must be honest. Without honesty he cannot look forward to a long and successful career in this line of work. In the second place, he must know his goods. If he lacks this knowledge he cannot command the respect of the buyer. In the third place, he must have the ability to "size-up" his prospective customer. Unless he can quickly discover his customer's temperament and peculiarities he will blunder along to certain failure. In the fourth place, he must know something more than his goods. Without broad and general information he cannot meet the buyer on grounds of common interests. With this preliminary discussion the way is prepared for the demonstrations.

The object in securing different salesmen is to cover a great variety of goods and to give a wide range for the study of the methods and personality of the seller. The boys see that no two salesmen are alike. They do not use the same methods. Each relies upon his own individuality. When Mr. Fowler acts as buyer, he tries to illustrate the types and the moods of various buyers. Sometimes he assumes that he has never seen the salesman before. Sometimes he recognizes him as an old friend with whom he has dealt for years. At one time he takes the attitude of the surly, indifferent person who wants nothing and who does not intend to buy, though he may find later that he needs the goods. At another time he is friendly, easily convinced, and buys readily.

A few examples will show the practical working of this scheme. An advertising agent for a magazine approaches Mr. Fowler, who represents the advertising manager of a cereal company. The manager assumes that he is advertising all he wants to, and that he knows more about the advertising business than the agent does. The latter allows the manager to talk himself out, doing little but ask him questions which show him that he knows less about the advertising business than he thought he did. The agent then presents his arguments, assuming the position of superiority and not allowing his prospective customer an opportunity to break in upon him.

In another demonstration we have the case of a salesman who has changed his line of goods since last seeing his customers. The buyer has been waiting for him, and is ready to give an order for the old line of goods. He is disappointed and not inclined to look at the new goods. The salesman spreads them before him, briefly describing them, and asserting that the only advertising the firm is depending upon is the quality of the goods.

At another time there is a demonstration by a salesman who is breaking

into another man's territory. The buyer has always been satisfied with the firms from which he has been buying for years, and does not care to change. The quiet, unobtrusive manner in which the salesman shows his samples finally attracts the attention and interest of the buyer. An important feature of this demonstration is an exhibition on the part of the salesman of the manner in which a buyer should not be approached in this particular instance.

A salesman of underwear brings with him a buyer to whom he has sold goods for a number of years. In this case the particular difficulty which the salesman has to overcome is the fact that the firm for which he is selling has changed the label on an old line of goods. This is the basis of a strong objection on the part of the buyer, as he has established a large trade under the old label.

In a demonstration given by a salesman of gasoline engines we have an example of the importance of the salesman's knowledge of his goods. In this case he has to know not only his own engine but others in order that he may make the sale.

Further details of this feature of the work are not necessary, as the examples given show the manner in which we attempt to solve a special problem in each demonstration. No small part of the value of this work is derived from the discussions which follow each demonstration. The boys ask questions of the salesman, and thus get expert advice regarding methods, character of approach, and forms of language to use.

After the work of the course is well under way there are also exhibitions of salesmanship by the boys of the class. The boys chosen for salesmen bring to class samples of some line of goods with which they are familiar, and sell to other members of the class. After the demonstration Mr. Fowler criticizes the work. Another source of practical information furnished by the boys themselves is our apprenticeship plan. Those who have been out working describe to the school their experiences. They explain the way in which they succeeded and point out errors which led to failure.

Since seeking a position is a part of salesmanship—the boy is selling himself—several business men come to the class and the boys apply to them for positions. One acts the part of the man who is interested in the boy and who wishes to help him all he can. Another takes the attitude of the man who is harsh and indifferent to the interests of the applicant and who throws every possible obstacle in his way. The boys are then criticized and given much valuable information regarding the manner in which they should conduct themselves.

A unique feature of the work this year was furnished by the Jordan Marsh Company. This company fitted up in a large lecture-hall a miniature store. Four different kinds of goods were displayed, and sales were made with all the details accompanying regular business. First there was a sale of women's suits. In this the saleswoman showed her skill by remembering that her customer had purchased a suit from her the year before. At the yard-goods

counter the salesman had the difficult task of satisfying a purchaser who made up her mind that she did not want the goods which she had selected first, although the piece had been cut from the web. In another sale the customer wished a particular color in a kimona, but was unable to find it. She was finally satisfied with something she had not at first intended to buy. The fourth sale was made to a gentleman who had conceived the whimsical idea of surprising his wife by taking a dress home to her.

The teaching of salesmanship in our school is still in the experimental stage. and this discussion can do little more than present the general plan of the work. We cannot yet point to definite results which justify all the attempts we are making. The work, however, gives the boy confidence in himself. It increases his resourcefulness by placing before him a definite set of problems, which he studies with the aid of experienced men. It brings him into close contact with successful salesmen, who arouse his enthusiasm and give him ideals toward which to work. This spirit of enthusiasm is perhaps of no less benefit to him than the knowledge of maxims as to what he should or should not do.

LEONARD B. MOULTON

THE HIGH SCHOOL OF COMMERCE,
BOSTON

THE NEED OF INDUSTRIAL EDUCATION*

PINEHURST, N.C., November 7, 1911

The President, Commercial Club of Chicago:

SIR: It is with sincere regret that I find myself unable to keep the engagement which I made to meet the Commercial Club. My regret is doubly keen on account of the subject which you propose to discuss. You have before you, in the subject of industrial education, a matter which in my opinion is of fundamental value to our national life and to the welfare of the oncoming generations. I do not make that statement lightly, but as a deliberate conclusion after an opportunity for considering the subject from two points of view; I have looked at the matter from the standpoint of the mechanic apprentice (although even in my shop days the time of thorough apprenticeship was passing, as it is now practically altogether passed) and I have studied it in the light of a fairly careful inspection of the educational methods and results that are making such marked impress on the social life of some of the European countries. I believe no man can have experienced at first hand either the lack in this country of educational facilities adapted to industrial life or have studied intelligently the facilities of this character which some European countries are now offering, without a shock to his traditional American complacency or without reaching the conclusion, as I have, that our educational system must be markedly developed before it will meet present-day conditions.

We have grown used to regarding America as a land of unequalled resources,

* Read at a meeting of the Commercial Club of Chicago, November 11, 1911.

but after all, no nation, no matter what its natural resources of field, mine, and forest may be, can be greater than the intelligence, the efficiency, and the capacity of its people. In the best training of those qualities we are unquestionably lagging. We have put great emphasis in the last few years upon the conservation of our natural resources, but in that movement we have, it seems to me, failed to take into full account the fact that the greatest natural resource of every nation must always be the latent capacities of its youth. Without the best development of those capacities the conservation of other resources can mean but little. I believe we have been neglecting the work that is really more important to do than any of the other work that we have been counting as so valuable to our national life.

While the basic conditions of our social life have been changed we have stood still on the lifelong theory that the aim of education is its cultural value. There was a day when this cultural education adequately and properly supplemented the education which was so well given by the daily life of the youth, intimately related as that daily life was to the industrial life of the times. But while industrial conditions changed and the daily routine was robbed of its educational value, we have continued stubbornly to stand on the cultural theory of education, instead of enlarging and enriching our educational system to compensate for the loss in educational opportunity which comes with the change in our industrial surroundings.

However tenaciously one may cling to the cultural theory of education, he must admit at least that in a system which retains less than one-half the pupils in school beyond thirteen years of age and where sixty out of every hundred enrolled never complete the whole public course, there must be something lacking. An irresistible conclusion, it seems to me, is that the lack lies in the inflexibility of a system that has failed to provide what a changed social life demands.

The Commercial Club has done a nation-wide service in making a study of European achievements in industrial education. After hearing the results of that study I cannot but believe that you will be convinced of the efficiency of the system. But as you learn of the multiplicity of educational efforts there, of the almost incredible variety of schools which have been created to meet the variety of training demanded by modern industrial life, it will be small wonder if the prospective cost of such enlargement and enrichment of our public-school system does not raise those two questions which are the touchstone of the business mind. What will it cost? Will it pay?

Adequately to develop our public-school system so as to bring it into full harmony with the demands of modern industrial life will cost more than most of you will dream, more than any of you would guess if you have no clear conception of the tremendous gap there is between our present educational performance and a really adequate system in full harmony with modern needs. But that cost I should regard not as a great national expense but as the wisest sort of national investment. As I left New York last week there

lay in the Hudson one hundred and six ships of war. Our pride in their efficiency leads us almost to forget their cost, though we know that that whole great navy will be junk in but a few years. Necessary as this constantly renewed navy may be, however, its greatest guns must be silent and impotent in the real war, the war of national efficiency, which we must fight whether we will or not. No peace tribunal can save us from that war, and on our ability to fight it well must hang our national future and our individual welfare. Every thoroughly equipped and intelligently managed industrial school will be a battleship in that war; every continuation school that offers scientific education to the employed youth will be a cruiser that will carry trained foremen to industries that must have the generalship of right direction. Such a system will bring trained recruits to our industrial armies without whom we shall lose many battles.

Yes, the cost will be great, but it is a capital expenditure. It will be an investment promising a return greater than has any truthful prospectus of any enterprise that has ever come within your business experience.

Very truly yours,

F. A. VANDERLIP

BOOK REVIEWS

Latin for Beginners. By BENJAMIN L. D'OOGHE. Boston: Ginn & Co., 1911.
Pp. xii+348. \$1.00.

The plan of this book is what its opponents like to call the "scatter plan." Like most first-year books, that is, it carries the forms and constructions along together, instead of postponing all but the most necessary constructions till the forms have been mastered. All subjunctive constructions, however, and some of the rarer noun constructions are kept till the end.

The author assumes very little knowledge of English grammar on the part of the student—a fairly safe assumption, most teachers will think—and so makes his first lessons very simple, devoting eight lessons to the first declension. Most of the sentences in the book are well chosen, and its claims for "simple language and clear explanation" are generally well sustained, though we sometimes run across a sentence like this: "The dative is used to denote that *to* or *towards* which a benefit, injury, purpose, feeling, or quality is directed, or that *for* which something serves or exists"; and the rule for the ablative of agent runs: "The word expressing the person from whom the action starts, when not the subject, is put in the ablative, with the preposition *a* or *ab*." Beautifully exact, both of these, but not likely to get in far or stay long. In the back of the book, where they belong, are the special vocabularies, and here also are found eight very thorough review lessons, including both English and Latin word lists, and questions on forms and syntax. Additional reading-matter, consisting of short stories, mostly mythological, and "The Story of a Roman Boy," accompanies the lessons and covers thirty pages at the end.

Notable departures from the ordinary are the early introduction of the nine irregular adjectives and some of the pronouns, and the postponement of the third declension, with its rather bewildering variety, till the thirty-ninth lesson, when all the indicative forms have been taken up. It is noteworthy that this book uses the classifications and nomenclature of the Hale-Buck grammar to a greater extent, perhaps, than any other book of the kind, except, of course, that of Professor Hale himself. Professor D'Ooghe still clings, however, to the somewhat old-fashioned object clause of purpose, even after verbs of fearing.

In a number of important ways, also, he seems to have followed Hale's *First Latin Book*, where that book had left the beaten track. Among these may be mentioned the idea, form, and substance of an introduction addressed to the student; the careful detail and simplicity of the first lessons; the early introduction of *alius*, *solus*, etc., and the pronouns; and the postponement of the third declension, referred to above. In many other places, besides, there are very noticeable resemblances between the two books. In order, however, to avoid the services of a *coqua*, in the sentences descriptive of home life, Professor D'Ooghe has made the *ancilla* do all the cooking, an expedient probably as doubtful in those days as in these.

Reasonable independence is shown in the grammatical statements. Notably happy are those of the dative with special verbs, of the gender endings of the third

declension, and of *cum*-clauses. On the other hand, the author has clung to certain ancient statements that have little but tradition to recommend them. The irregular superlative, *gracillimus*, for instance, must still be learned, even though Nero's legs are the only things so described in the whole range of Latin literature.

In sec. 180, *a*, there is this statement: "If the separation is actual and literal of one material thing from another, a preposition is generally used. If no actual motion takes place of one thing from another, no preposition is necessary." These statements are old, but have too many exceptions to be worth much; witness the exercise in this very lesson. We find here *copias a proelio continebat*, *copiae a proelio continebantur*, *cibo eget*, and *ab [sic] provincia aberat*. The only separative ablative in this exercise without a preposition denotes an "actual and literal" separation, and of the only two sentences indicating a separation not actual and literal, each has a preposition. *Aberat*, likewise, does not indicate actual motion.

Under sequence of tenses, only the present and imperfect are illustrated, and the bald statement is made that "all tenses referring to past time are called secondary tenses." This, of course, would include the perfect subjunctive and misses the fundamental notion of the secondary subjunctive tenses, which refer *from*, not *to*, past time.

In sec. 385 it is stated that "consecutive clauses of result are introduced by *ut* or *ut non*." Not one of the five negative result clauses in the following exercise is introduced by *ut non*. Two have a *non* toward the end of the clause, where it belongs, and the other three have *nemo*, *nullius*, and *ne . . . quidem*.

As in most other textbooks, too much standing is allowed the gerund with an object, especially the genitive gerund with a singular object, which is almost never found. All the instances given of dative gerunds or gerundives depend on *idoneus*, which in Caesar never takes the dative gerund or gerundive, but always *ad* with the accusative.

Conditional sentences are wholly omitted. This may well be justified for contrary-to-fact conditions, but the *Gallie War* is full of future conditions in indirect discourse, which can hardly be understood without some notion of the direct forms.

The indirect reflexive in 382, I, 8, and 439, I, 5, and the dative of reference with *eripio* in 422, I, 10, are used without comment or previous explanation.

Defero is a poor illustration of a compound which takes the dative, for the dative, when found, has no possible relation to the *de*, and the almost universal construction is with *ad* and the accusative.

It is hard to see what principle determines the ending of the fourth principal part of intransitive verbs. We find *ventus*, *perventus*, *successus*, *processurus*, *discessus* (208), *discessurus* (vocab.).

Note 1, p. 121, states that a "relative establishing the connection with a preceding sentence is called a *connecting relative*." What, pray, does the ordinary relative do but connect, and even more closely than this kind?

In the book as first printed, *maturo* was wrongly used some twenty times without an infinitive, in the supposed physical sense of *hasten to go*. In later imprints *maturo*, in most cases, has been changed to *propere*, but the revised and unrevised sheets have been so carelessly bound together that four books, each different from the others in this respect, have come under the writer's eye, and in none of these has any change been made in *ad oppidum maturat* and *ab oppido maturat*, on p. 117. Another job has been found for *maturo* by changing *liberabit*, p. 107, to *liberare maturabit*, and *obeyed*, p. 110, to *hastened to obey*.

The following sentences and phrases are more or less unfortunate: *Quis est legatus cum pilo?* (77); *quis est vir cum puero parvo?* (118); *est fama novi belli cum Germanis* (96); *totum frumentum est iam maturum* (118); (cf. *frumenta matura* and *frumento* in B.G. 1. 16. 2); *salutem petere inceperunt* (245) (the perfect of *incipio* is often found in this book, though not in Caesar or Cicero); *ab iniuriis liberare* (294); *ab eis quaevisi ne proficiscerentur* (368) (*libero ab* and *quaero* with *ut* or *ne* are almost never found); *gravia suorum vulnera magnae curae imperatori erant* (439) (this use of *suus* is good Latin enough, but out of place in a first-year book).

Many of the things here criticized will not seriously injure the teaching qualities of the book. The great difficulty, if any such be found, will probably come from too great fullness of statement. The book seems somewhat overloaded. Excess of detail, especially if on comparatively unimportant points, tends to confuse rather than to clarify. The only fair test, however, is that of the classroom, and this book not only is well worth testing, but also seems likely, if we may judge by partial tests already made, to prove very successful.

A Latin Primer. By H. C. NUTTING. New York: American Book Co., 1911.
Pp. 240. \$0.50.

This book is designed for the upper grades of the grammar school, and seems fairly well adapted for the purpose. The apparently topsy-turvy arrangement of tenses and topics is explained by a statement in the preface that the order "has been determined largely with a view to the early development of interesting dialogue and narrative." The language of the grammatical statements is somewhat too scholarly to be wholly fitted to the years for which the book was designed. It is the author's intention to follow this book shortly with a *First Latin Reader* the two books together to cover the field commonly referred to as "first-year Latin."

BERNARD M. ALLEN

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The Teaching of Geometry. By DAVID EUGENE SMITH. Boston: Ginn & Co., 1911. Pp. v+339. \$1.25.

The chapters of this volume which deal with the history, development, and methods of teaching geometry are very interesting and of great value to every teacher of the subject. In addition to a chapter giving a brief general history of geometry there are many historical notes upon the important propositions as they stand in the several books which constitute our texts. To call the attention of pupils to these historical facts is to add a human interest to the subject; and it is doubtful if there is any other book in the English language in which these facts are so easily accessible to high-school teachers. The chapter on the conduct of a class in geometry is followed by chapters each dealing with a book of geometry and its propositions. Here many practical applications and many excellent suggestions concerning the best way of introducing theorems are given.

In regard to the remainder of the volume, however, it is rather disquieting to learn that the author has discovered a state of warfare which threatens the veritable citadel of geometry. On one side he finds "an attack on geometry," "noisy clamor of the agitator," "sham treatment," "earthquakes," "false prophets," "zeal in inverse proportion to their experience," "reckless, ill-considered radicalism," "riding some little hobby," "ephemeral fashions," "fictitious applications," "the mob," "geometry

reduced to mere froth," "effort to make geometry an empty bauble of a listless mind," . . . $-\infty$; and on the other side, "the open-minded, earnest, progressive teacher," "real leaders in school life of the past," "quiet progressive changes," "champions of real geometry," "a recent writer of much acumen," "one of the sanest of recent monographs," "well-wishers for the ancient science of geometry," . . . $+\infty$.

The occasion of this philippic seems to be the attempts of a few teachers to improve their instruction in geometry by bringing it into closer relation with the affairs of daily life or to fuse algebra, geometry, and trigonometry into a form of combined mathematics. However, it does not really seem necessary that there should be much "viewing with alarm" and rallying to the defense of the geometry of our forefathers, since inertia is quite as operative in the educational as in the physical world, and the great body of teachers still continues to "view calmly and dispassionately the issues of the present day."

The reports on the experiment in fusing mathematics in the University High School of the University of Chicago published in *The School Review*, and especially the "Report on the Unification of Mathematics in the University High School," by Dr. G. W. Myers, of the University of Chicago, published in *School Science and Mathematics*, December, 1911, ought to be fairly good evidence that careful and systematic experiments in unifying secondary-school mathematics can be made without destroying the pupil's interest in geometry or even subverting that ancient and thought-compelling subject itself.

Teacher's Manual for First-Year Mathematics. By GEORGE WILLIAM MYERS, WILLIAM R. WICKES, ERNEST R. BRESLICH, ERNEST L. CALDWELL, ROBERT M. MATHEWS, and WILLIAM D. REEVE. (School of Education Manuals: Secondary Texts.) Chicago: The University of Chicago Press, 1911. Pp. ix+164. Postpaid, \$0.89.

For six years Professor Myers and the instructors in mathematics in the University High School of the University of Chicago have been studying in a systematic way the problem of fusing arithmetic, algebra, and geometry into a single study. Through careful tests in the classroom they have evolved a course covering the first two years of preparatory-school mathematics.

The purposes of the *Manual* are to present the points of view of the authors in their attempt to solve the problem, and to make their classroom experience of service to teachers who are using *First-Year Mathematics*. It is not simply a book of answers, but contains suggestions and recommendations regarding methods the authors have found most practicable. Hence all teachers of high-school algebra will find many practical suggestions of real helpfulness in it.

Many teachers now realize the necessity of getting away from the formal and mechanical presentation of algebra which characterizes the old-time textbook. *First-Year Mathematics* and this *Manual* furnish the material for live, interesting work which will give the pupil a real grasp of mathematical ideas and thus enable him to use his knowledge efficiently when the occasion arises.

First-Year Algebra. By WILLIAM J. MILNE. New York: American Book Co., 1911. Pp. vii+320. \$0.85.

This is a new book by an author who has written some excellent textbooks in algebra. It seems to possess the qualities of the former books which made the processes and principles of algebra easily understood by the pupils. The pupil's knowl-

edge of arithmetic is used in developing each principle, and the practical uses of algebra are emphasized.

The problems are based on facts gathered from many sources and touch various phases of life. Thus while the pupils are learning to solve equations they gain much information regarding the weight of feathers that a Toulouse goose yields in a year, the amount paid a Chinaman for rolling joss sticks, the number of times the largest steam whistle in the world is blown in a day, and so on. There are many good problems, and the lists include quite a number based on geometry and physics.

Graphs are presented in such a way that they may be omitted by teachers who have not discovered the value of graphical methods. The order of topics is about the same as in the author's other algebras, but the work has been simplified and the difficult part of each topic has been postponed till the pupil has gained greater ability to grapple with them.

H. E. COBB

LEWIS INSTITUTE
CHICAGO

Public Schools for Girls: A Series of Papers on Their History, Aims, and Schemes of Study. By Members of the Association of Head Mistresses. Edited by SARA A. BURSTALL and M. A. DOUGLAS. London: Longmans, Green & Co., 1911. Pp. xv+302. \$1.30 net.

English schools seem to afford opportunity for the development of women of strong personality. One of the most effective of these is Miss Burstall, whom the visitor to Manchester finds to be an active factor in the entire educational situation centering in that city. She has also shown herself to be one of the most just critics of American schools, as is shown in her writing, especially in *Impressions of American Education in 1908*.

The first-named editor contributes the chapters on "The Rise and Development of Public Secondary Schools for Girls, 1850-1910," "Physical Training," and "Medical Inspection." Miss Douglas furnished two papers read at alumnae conferences of the Association of Head Mistresses in 1909 and 1910 upon "Aims and Ideals in Education, and Suggestions as to Possible Reforms." Other chapters are on "Junior School Work," "Divinity," "English," "Geography," "History," "Modern Languages," "Classics," "Mathematics," "Natural Science," "Home Arts," "Home Science," "Drawing," "Music," "Handwork," "Gardening," "Hygiene and Comfort," "Resident Schools and Boarding Houses," "Examinations: Their Use and Abuse." There are more than twenty contributors.

It is explained in the preface that there is no chapter on "Discipline" because "it is very difficult to give a description of this all-important but somewhat intangible part of school life." It is made evident that there is no weakness in the direction of loose control, but that more rigid forms are giving way to methods of organization in which all members of the corporate life of the school are enabled to co-operate in its government.

The introductory chapter shows the historical setting of present tendencies. The reader sees clearly the outcome of the various forces in operation during the past sixty years. Reports of commissions and novelists like Charlotte Brontë alike contribute.

The two chapters on "Divinity" are illuminating in presenting very different points of view. The first writer is very conservative. She states: "Therefore we

do not expect to learn history, or geography, or science, *as such*, from the Holy Scriptures: although marvelously they never *contradict* truth even in these." The second writes: "It is part also of her training as a Bible student that she should notice the existence of double and treble narratives giving different accounts of the same event; and the teacher will encourage her to press for a solution. Here is a so-called Bible difficulty which turns out to be the clue to a very important literary discovery: the faithful young student begins to detect for herself the composite authorship of the ancient books."

The various selections are of unequal value, but taken together they afford an interesting view of the general situation. There naturally arises comparison with such books as *The Public School from Within*, and Dr. Hodson's *Broad Lines in Science Teaching*, representing in the first case boys' schools and in the second a co-educational school. It would seem that in scholarship requirements the girls' schools do not rank fully with the others, but that in practical considerations they are developing many valuable features.

Present interest in America in dormitories will lead to especial consideration of chap. xxi. The chapter on examinations shows that tendencies in England are not unlike those in America.

FRANK A. MANNY

THE BALTIMORE TEACHERS' TRAINING SCHOOL

Annals of Educational Progress in 1910.—A Report upon Current Educational Activities throughout the World. By JOHN PALMER GARBER. (Lippincott's Educational Series, edited by M. G. BRUMBAUGH.) Philadelphia: J. B. Lippincott Co., 1911. Pp. 396. \$1.25 net.

This volume is the first of an annual series which aims to make "a survey of the present educational conditions throughout the world." Its purpose is to give a source from which one may obtain with a minimum of effort concise information concerning current educational conditions. Mr. Brumbaugh says in his preface to the book: "His [the author's] treatment is not encyclopaedic, nor is it merely reportorial; it is in the truest sense interpretative, giving the reader not only the facts of present-day education throughout the world, but an insight into the meaning of these facts as they relate themselves to the general philosophy of education and as they interpret themselves in terms of practical procedure."

The book is divided into seven parts. In Part I the author deals with the subject of vocational and agricultural education, the former of which he characterizes as "the most prominent topic before the educational world." He makes a very clear analysis of the problems underlying vocational education, and discusses its relation to both the present school work and to industry. In Part II the subject treated is "developments directly affecting the public schools," under which are discussed such practical topics as how to keep pupils in school, care of the health of pupils, and special types of pupils. Part III covers the developments in higher institutions of learning, and Part IV, teachers' salaries, pensions, etc. In Part V the author leaves the internal affairs of the school and turns to "social problems" related to the school, such as child labor, public health, the conservation movement, play-grounds, morals and education, etc. "Foreign Educational Interests" is the title of Part VI, in which the author within the brief compass of sixty-five pages states some interesting facts in educational development in some twenty countries throughout the world. Part VII is divided among the

following subjects: meetings, of which only three are evidently considered worthy of notice in this treatise (the National Education Association, the National Society for the Promotion of Industrial Education, and the International Commission on the Teaching of Mathematics); education in the states, under which topic, in about twenty pages, facts are stated which show important changes in educational conditions in thirty-five states during 1910; and miscellaneous, under which some interesting data are grouped concerning gifts to education and some general laws on the subject.

Certainly the undertaking of the author is ambitious: to gather and sift the important facts in the educational world and to present them to the public in satisfactory form is a gigantic task. Nevertheless this first volume is decidedly satisfactory. It contains much useful information clearly interpreted, thus making it available for a large number of general readers. In the interpretation of facts the author has shown a keen insight and a clear understanding, and has avoided trying to forecast the outcome of the tendencies he describes. The arrangement of the book might be adversely criticized as not being well adapted to a series of this kind, in which there is bound to be a shifting of emphasis from one topic to another. The present volume passes from problems relating to elementary, secondary, and higher education to social problems; then to education in foreign countries; then to meetings; and then back to detailed educational legislation in the various states.

Certain questions arise in one's mind after reading the book. First, are all of the tendencies noted and all the changes discussed to be considered as constituting "progress"? It is hardly conceivable that all of the changes which are described in this book as going on in the world in the field of education are really progressive and in the right direction, as the title of the book would imply. Second, are there sufficiently clear developments in educational procedure and practice, throughout the whole world even, within a twelvemonth, to make an annual volume of this kind worth while, even if it would be valuable less often? For example, will not vocational education be our chief educational topic a year from now? Is it not almost inconceivable that any other subject will come into our educational discussions for several years which will be so prominent? Third, why has the author omitted every reference to any source from which he drew his material? The scientific attitude of mind among educators demands that statements of fact be buttressed with authority as well as accompanied with references in order that further study of the facts stated may be carried on by those particularly interested. The book is distinctly less valuable because it lacks a good bibliography.

FRANK W. BALLOU

THE UNIVERSITY OF CINCINNATI

BOOKS RECEIVED

EDUCATION

- A Primer of Teaching Practice.* By J. A. GREEN and C. BIRCHENOUGH. London: Longmans, Green & Co., 1911. Pp. viii+262. With two colored plates and sixteen figures in the text.
- What Is and What Might Be: A Study of Education in General and Elementary Education in Particular.* By EDMOND HOLMES. (Third Impression.) London: Constable & Co., 1911. Pp. x+308. 4s. 6d. net.
- The Teaching of High-School Mathematics.* By GEORGE W. EVANS. (Riverside Educational Monographs, Edited by HENRY SUZZALLO.) Boston: Houghton Mifflin Co., 1911. Pp. x+94. \$0.35.
- United States Bureau of Education Bulletins, 1911. No. 1, Whole Number 446. *Bibliography of Science Teaching.* Compiled by a Committee of the American Federation of Teachers of the Mathematical and Natural Sciences. Pp. 27. No. 6, Whole Number 452. *Graduate Work in Mathematics in Universities and in Other Institutions of Like Grade in the United States.* (International Commission on the Teaching of Mathematics, The American Report, Committee No. XII.) Pp. 63. No. 8, Whole Number 454. *Examinations in Mathematics Other than Those Set by the Teacher for His Own Classes.* (International Commission on the Teaching of Mathematics, The American Report, Committee No. VII.) Pp. 72. No. 9, Whole Number 455. *Mathematics in the Technological Schools of Collegiate Grade in the United States.* (International Commission on the Teaching of Mathematics, The American Report, Committee No. IX.) Pp. 44. No. 14, Whole Number 461. *Provision for Exceptional Children in Public Schools.* Prepared by JAMES H. VAN SICKLE, LIGHTNER WITMER, and LEONARD P. AYRES. Pp. 92. Washington: Government Printing Office, 1911.
- Autobiography of Edward Austin Sheldon.* Edited by MARY SHELDON BARNES. With an Introduction by ANDREW SLOANE DRAPER. New York: Ives-Butler Co., 1911. Pp. xii+252. With a portrait.
- Reclaiming a Commonwealth, and Other Essays.* By CHEESMAN A. HERRICK. Philadelphia: John Joseph McVey, 1911. Pp. viii+201. \$1.00.

ENGLISH

- The Iliad of Homer.* Translated into English Hexameter by PRENTISS CUMMINGS. An Abridgment Which Includes All the Main Story and the Most Celebrated Passages. Boston: Little, Brown & Co., 1912. Pp. xlv+497. \$1.00 net.
- The Odyssey of Homer, Books VI-XIV, XVIII-XXIV.* The Translation of THEODORE A. BUCKLEY. Edited with an Introduction and Notes by EDWIN FAIRLEY (Merrill's English Texts.) New York: Charles E. Merrill Co., 1911. Pp. 327. With a frontispiece.

The Riverside Literature Series. *Shakespeare's Romeo and Juliet*. Edited with Introduction and Notes by WILLIAM STRUNK, JR. Pp. xxviii+129. \$0.25. *Milton's Of Education, Areopagitica, The Commonwealth*. With Early Biographies of Milton, Introduction, and Notes by LAURA E. LOCKWOOD. Pp. lxxxvi+205. \$0.40. Boston: Houghton Mifflin Co., 1911.

MODERN LANGUAGES

German Epics Retold. Edited with Notes, German Questions, and Vocabulary, by M. BINE HOLLY. New York: American Book Co., 1911. Pp. 336. \$0.65.

An American in Germany. By E. E. PATTOU. (Heath's Modern Language Series.) Boston: D. C. Heath & Co., 1911. Pp. viii+184. \$0.75.

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Cuentos Modernos. Selected by FONGER DE HAAN. Edited with Notes and Vocabulary by F. W. MORRISON. (Heath's Modern Language Series.) Boston: D. C. Heath & Co., 1911. Pp. iv+197. \$0.60.

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¹ Abbreviations.—*Educa.*, *Education*; *Educa. R.*, *Educational Review*; *Harp. W.*, *Harper's Weekly*; *J. of Educa. (Bost.)*, *Journal of Education (Boston)*; *Lit. D.*, *Literary Digest*; *Pop. Sci. Mo.*, *Popular Science Monthly*; *School Sci. and Math.*, *School Science and Mathematics*; *School W.*, *School World*.

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